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MAGHA'S

# SISUPALAVADHAM

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Fifth Edition

SARADARANJAN RAY.



KASHMIR UNIVERSITY

Acc No 12368

Date



MAGHA'S  
**SISUPALAVADHAM**

**CANTO I**

*WITH THE COMMENTARY OF  
MALLINATHA*

EDITED BY

SARADARANJAN RAY, VIDYAVINODA, M. A.,

*Principal, Metropolitan (Now Vidyasagar) College*

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SARADARANJAN RAY



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## PREFACE TO THE FIRST EDITION.

This edition of Magha's Sisupalavadham is intended for students preparing for the B. A. Examination of the Calcutta University.

The text is followed by an analysis of both language and thought of the verse entitled the Prakasika. Next come the Prose Order, Translation, Explanation, Tika Sarvamkasha by Mallinatha, Sara—the substance of the verse in Sanskrit and Miscellaneous Notes under the name *Charcha* in the order herein exhibited.

In editing the Sarvamkasha I have consulted the edition of Mahamahopadhyaya Pandit Durgaprasad, that of Pandit Taranath Tarkavachaspati and the edition published in Calcutta in 1815. Unfortunately these are all corrupt. The first two are one the transcript of the other. I was thus in several places left to my own resources and with a view to get a meaning out of my text have hazarded guesses under brackets thus (?). Besides very often it has been found that two or three lines utterly disconnected have been merged into a single line, or that a single line has been broken up into two or three in a manner puzzling in the extreme. I have tried to restore order in such cases but with what success it is for my readers to judge.

My warmest thanks are due to Pandit Kalikrishna Bhattacharyya, senior Professor of Sanskrit, Metropolitan Institution, for kindly seeing the book through the press.

July 27,

1917.

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SARADARANJAN RAY



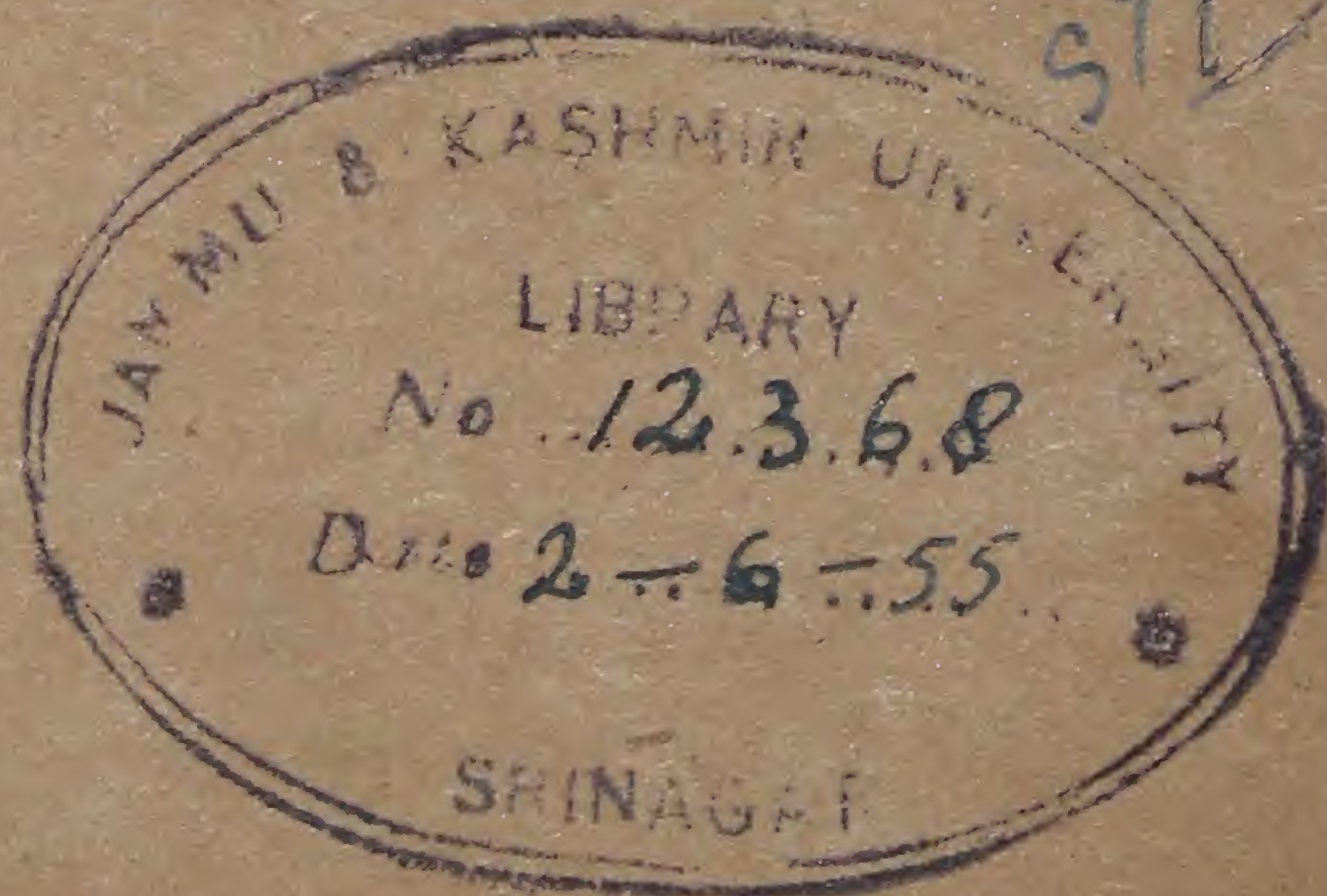
## PREFACE TO THE NEW EDITION

This edition has been thoroughly revised with the notes (Charcha) amplified here and there. Owing to a judicious rearrangement of matter the size of the book has not increased. The old price has been retained solely for the convenience of the reader though the cost of materials has increased considerably.

July 19,  
1920.

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SARADARANJAN RAY





# INTRODUCTION

## SISUPALAVADHAM

This is a poem in twenty Cantos dealing with the overthrow of Sisupala, the king of Chedi, by Sri Krishna, and is one of a group of three books known as the *Vrihat Trayi* ( बृहत्त्रयी ), viz., the Bharavi, the Sisupala and the Naishadha. The incidents are taken from the Mahabharatam.

It is hazardous to speak of the poetry of the Sisupalavadham in a country where critics are not rare who find no poetry in the Raghuvamśam. In Bengal the relative merits of the three poems mentioned above are embodied in the verse—“तावद्वा भारवेर्भाति यावन्मावस्य नोदयः । उदिते नैषधे काव्ये क्व माघः क्व च भारविः ॥”—which perhaps does not do full justice to Bharavi.

## MAGHA

Little is known of the poet Magha. Pandit Durgaprasad in the Introduction to his edition says—“माघकविस्तु ख्रिस्ताब्दीय-नवमशतकात् कथमपि नार्वाचीनः । यतः कश्मीरेषु नवमशतकोत्तरभागे वर्तमानः श्रीमदानन्दवर्द्धनाचार्यः ध्वन्यालोकस्य द्वितीयोद्घोते ‘वासाकुलः परिपतन्—’ ( ५।२६ ) इत्यादिपद्यम् ‘रम्या इति प्राप्तवतीः—’ ( ३।५३ ) इत्यादिपद्यञ्च शिशुपालवधादुदाहृतवान्” । That is to say, Magha cannot be later than the ninth century A. D., because Anandavardhana quotes him in his Dhvanyaloka.

Pandit Durgaprasad overlooks the fact that Magha has been quoted by the Rhetorician Vamana in his Kavyalamkara-Sutra-Vritti. The following from Magha Canto I occur in Vamana’s book—“कुथेन नागेन्द्रमिवेन्द्रवाहनम्”—sl. 8, “गिरेस्तडित्वानिव तावदुच्चकैर्जवेन पीठादुदतिष्ठदच्युतः ।”—sl. 12, “सितं सितिम्ना सुतरां मुनेर्वपुर्विसारिभिः सौधमिवाथ लम्भयन् । द्विजावलिव्याजनिशाकरांशुभिः शुचिस्मितां वाचमवीचदच्युतः ॥”—sl. 25, “मुखेन विलोचनः”—sl. 71. Now Vamana is supposed to have lived in the 8th century A. D. ; Magha then probably flourished towards the latter end of the 7th century and was perhaps a contemporary of Bhavabhuti.



## THE STORY OF CANTO I

In the first Canto, the gods despatch Narada to Hari at Vasudeva's house with a message to kill Sisupala, whose misdeeds had caused great alarm in heaven. Verses 1—10 describe Narada in his descent. The reception of Narada is the subject matter of verses 11—24. In verses 25—30 Hari opens the conversation. Verses 31—41 form the Sage's preface to his speech. The speech extends from 42—74 ; of these 42—47 describe Sisupala as Hiranyakasipu ; 48—68 are occupied with Sisupala's second birth as Ravana ; 69—74 are concerned with Sisupala in his present birth. In sl. 75, we see Hari accept the sage's request.

The poet is not seen to much advantage in this Canto. There is considerable lack of originality and what fine sentiments we meet with, here and there, can be traced to Kalidasa or Bharavi. We notice a few below :—

अथ प्रयत्नोन्नमितानमत्फणैर्धृते कथञ्चित् फणिनां गणैरधः ।

न्यधायिषातामभिदेवकौसुतं सुतेन धातुश्चरणौ भुवस्तले ॥

*Sisu., I. 13.*

Compare with this—

ततो भुजङ्गाधिपतेः फणायैरधः कथञ्चिद्धृतभूमिभागः ।

शनैः कृतप्राणविमुक्तिरीशः पर्यङ्कबन्धं निविडं विभेद ॥

*Kumara, III. 59.*

Again—

युगान्तकालप्रतिसंहतात्मनो जगन्ति यस्यां सविकासमासत ।

तनौ ममुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसम्भवा मुदः ॥

*Sisu., I. 33.*



With this compare—

भवत्सम्भावनोत्थाय परितोषाय मूर्च्छते ।  
अपि व्याप्तदिगन्तानि नाङ्गानि प्रभवन्ति मे ॥

*Kumara, VI. 59.*

Again with—

हरत्यधं सम्प्रति हेतुरैष्यतः शुभस्य पूर्वाचरितैः कृतं शुभैः ।  
शरीरभाजां भवदीयदर्शनं व्यनक्ति कालवितयेऽपि योग्यताम् ॥

*Sisu., I. 26.*

compare—

अनाप्तपुण्योपचयैर्दुरापा फलस्य निर्धूतरजाः सवित्री ।  
तुल्या भवद्दर्शनसम्पदेष्टा वृष्टेर्दिवो वीतवलाहकायाः ॥

*Kirata, III. 5.*

Again with—

गतस्पृहोऽप्याममनप्रयोजनं वदेति वक्तुं व्यवसीयते यथा ।  
तनोति नस्तामुदितात्मगौरवोः गुरुस्तवैवागम एष दृष्टताम् ॥

*Sisu., I. 30.*

compare—

भवत्सम्भावितात्मानं बहुमन्यामहे वयम् ।  
प्रायः प्रत्ययमाधत्ते स्वगुणेषूत्तमादरः ॥

*Kumara, VI. 20.*

also—

कर्त्तव्यं वो न पश्यामि स्याच्च त् किं नोपपद्यते ।  
मन्ये मत्पावनायैव प्रस्थानं भवतामिह ॥

*Kumara, VI. 16.*



Again with—

बिलोकनेनैव तवामुना मुने कृतः कृतार्थोऽस्मि निवर्हितांहसा ।

तथापि शुश्रूषुरहं गरीयसौर्गिरोऽथवा श्रेयसि केन तृप्यते ॥

*Sisu., I. 29.*

compare—

निरास्पदं प्रश्नकुतूहलित्वमस्मास्वधीनं किमु निस्पृहाणाम् ।

तथापि कल्याणकरीं गिरं ते मां श्रोतुमिच्छा सुखरौकरोति ॥

*Kirata, IX. 3.*

Lastly, the entire speech of Narada where it refers to Ravana is a close imitation of Brihaspati's speech to Brahman relating to the oppression of Taraka in Kumara II.

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## शिशुपालवधम्

शिशुपालस्य वधः शिशुपालवधः । By transference of epithets (लक्षणा) this is taken to denote the काव्य of which the subject is शिशुपाल-वधः । काव्य being in the neuter we have शिशुपालवधम् in the neuter.

A बहुव्रीहि with the वाक्य—शिशुपालस्य वधः अस्मिन् should be avoided ; first because this is a व्यधिकरणबहुव्रीहि, and such a बहु-व्रीहि is allowed only when the leading word is सप्तम्यन्त, never when षष्ठ्यन्त ; secondly, the book does not contain वधः but वध-वर्णनम् । Hence to get a sense out of it वध must be taken in the sense of वधवर्णन by लक्षणा । If then after all लक्षणा cannot be avoided, why all this trouble ? Why do not have लक्षणा at the very beginning and avoid the व्यधिकरणबहुव्रीहि ?

A तद्धित in the sense शिशुपालवधम् अधिकृत्य कृतो ग्रन्थः is also undesirable because this gives अण् and we get शैशुपालवधः । Nor does “लुप् आख्यायिकाभ्यो बहुलम्” help much because शिशुपालवध is not a prose work and cannot be called an आख्यायिका । Even if this point be conceded, the लुप् gives us शिशुपालवधः in the masculine by the rule “लुपि युक्तवद्भक्तिवचने ।”

Hence the best way to expound seems to be by लक्षणा with a षष्ठीतत्पुरुष as above.

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## चर्चाकृतो मङ्गलाचरणम्

—०—

शिवाय साम्बाय नमो विधाय  
वागोश्वरीं तातमपि प्रणम्य ।  
श्रीसारदारपुननामकोऽहं  
माघप्रबन्धे प्रसरं समीहे ॥ १ ॥

श्रीश्यामसुन्दरकवेस्तनुजोऽहमस्मिन्  
दुर्भेदबन्धविषमेषु घटिष्यमाणाम् ।  
टीकां परोक्षितुमिमां स्वमतिं तनिष्ठे  
चर्चाभिधां विरलवाग्विभवां नवीनाम् ॥ २ ॥  
आचार्यः श्रीमहेशो मे न्यायरत्नोपनामकः ।  
दुष्करे यतमानस्य भद्रं दिशतु सर्वथा ॥ ३ ॥  
यदनुक्तं दुरुक्तं वा मतिमोहसमुद्भवम् ।  
सन्तः सन्ततकारुण्यास्तत् सर्वं मर्षयन्तु मे ॥ ४ ॥

—



# टीकाकृतो मङ्गलाचरणम् ।

—०—

इन्दौवरदलश्याममिन्दिरानन्दकन्दलम् ।

वन्दारुजनमन्दारं वन्देऽहं यदुनन्दनम् ॥ १ ॥

[ I salute the delighter of the race of Yadu who is blue like the petals of a blue lotus, the banner ( Or—bud ) of Lakshmi's joy, the Kalpa-tree of people that worship him ].

दन्ताञ्चलेन धरणीतलमुन्नमय्य पातालकेलिषु धृतादिवराहलीलम् ।

उल्लाघनोत्फणफणाधरगीयमानक्रीडावदानमिभराजमुखं नमामः ॥ २ ॥

[ I salute the god with the head of the prince of tuskers, who imitated the deed of the Primeval Boar by lifting the body of the earth with the tip of his tusk in his sports in the Patala and whose feat at sport is being lauded by the serpent who has raised his hood through the lightening of his load ].

शारदा शारदाम्भोजवदना वदनाम्बुजे ।

सर्वदा सर्वदास्माकं सन्निधिं सन्निधिं क्रियात् ॥ ३ ॥

[ May Saraswati with face like a lotus in Autumn, the giver of all, constantly render that imperishable treasure well-placed in our lotus-face ].

वाणीं काणभुजीमजीगणदवासासीच्च वैयासक्री-

मन्तस्तन्वमरंस्त पन्नगगवीगुम्फेषु चाजागरीत् ।

वाचामाचकलद्रहस्यमखिलं यश्चाक्षपादस्फुरां

लोकेऽभूदयदुपन्नमेव विदुषां सौजन्यजन्यं यशः ॥ ४ ॥

मल्लिनाथः सुधीः सोऽयं महोपाध्यायशब्दभाक् ।

विधत्ते साधकाव्यस्य व्याख्यां सर्वङ्गषामिमाम् ॥ ५ ॥

[ Mallinatha is writing a commentary called Sarvamkasha to the poem of Magha—Mallinatha that savant enjoying the appellation of Mahopadhyaya who mastered the tenets of Kanada, preached those of Vyasa, roamed in the depths



of the Tantras and spent sleepless nights among the collections of the saying of Patanjali, who counted all the mysteries of the teachings proceeding from Gotama and with whom indeed originated the fame of the learned proceeding from civility ].

ये शब्दार्थपरीक्षणप्रणयिनो ये वा गुणालङ्कार्या-  
शिक्षाकौतुकिनो विहर्तुमनसो ये च ध्वनेरध्वगाः ।  
क्षुब्धज्ञावतरङ्गिते रससुधापूरे मिसृजन्ति ये  
तेषामेव कृते करोमि विवृतिं माघस्य सर्वङ्गणाम् ॥ ६ ॥

[ I am writing this commentary on Magha, the Sarvam-  
kasha, for the sake of those only who are desirous of scruti-  
nising words and their meanings or anxious to understand  
*Guna* and *Alamkara*, or with a mind to enjoy it have taken  
the road to *Dhvani*, or wish to have a plunge in waters with  
billows of *Bhava* that is being stirred and having the surge of  
the nectar *Rasa* ].

नेतास्मिन् यदुनन्दनः स भगवान् वीरः प्रधानो रसः  
शृङ्गारादिभिरङ्गवान् विजयते पूर्णा पुनर्वर्णना ।  
इन्द्रप्रस्थागमाद्युपायविषयश्चैद्यावसादः फलं  
धन्यो माघकविर्वयं तु कृतिनस्तत्सूक्तिसंसेवनात् ॥ ७ ॥

[ Herein the hero is the Almighty, the delighter of the  
race of Yadu, the main *Rasa* is *Vira* supplemented by *Sringara*  
&c., the journey to *Indraprastha* &c. are the means, the over-  
throw of the Lord of Chedi the result. Blessed is the poet  
Magha ; we again are lucky ( *Or*—have done our life-work ) by  
enjoying his fine words ].

इहान्वयमुखेनैव सर्वं व्याख्यायते मया ।  
नामूलं लिख्यते किञ्चिन्नानपेक्षितमुच्यते ॥ ८ ॥

[ Here by the prose order itself every thing is being ex-  
plained by me. Nothing unfounded is being written or irrele-  
vant being said ].



# शिशुपालवधम्

## प्रथमः सर्गः

1. *Lord Hari saw Narada coming down from Heaven.*

श्रियः पतिः श्रीमति शशितुं जगज्जगन्निवासो वसुदेवसद्गनि ।  
वसन् ददर्शावतरन्तमम्बराद्विरण्यगर्भाङ्गभुवं मुनिं हरिः ॥ १ ॥

*Prakasika*— हरिः हिरण्यगर्भाङ्गभुवं मुनिं ददर्श [Lord Hari saw Narada]. Did the Lord visit Narada at the sage's house?— वसुदेवसद्गनि वसन् ददर्श [The Lord was in the house of Vasudeva, when he saw Narada]. In the same house with him?— अम्बरात् अवतरन्त' मुनिं ददर्श [No. He saw the sage coming down from heaven]. But the Lord is the receptacle of the whole universe ; how could he find room for him in the tiny house of Vasudeva?—जगन्निवासो हरिः जगत् शशितुं वसुदेवसद्गनि वसन् ददर्श [Quite true, but the Lord willed it, and he was born as an ordinary mortal—as Vasudeva's son—in the house of Vasudeva. This was but his *Lila*, the reason for which was the spread of unrighteousness in the world which stood in the need of cleansing. So the Lord came down to teach the world righteousness]. Where was his spouse Sri during his sojourn on earth?—श्रियः पतिः हरिः श्रीमति वसुदेवसद्गनि वसन् ददर्श [Do you think, devoted as she is to the Lord, she can leave him even for a moment? Not at all. She was with the Lord all the while. Otherwise whence was that incomparable Sri of the house of Vasudeva? Sri's lord was born where Sri herself was—in the *Srimat* house of Vasudeva]. 1.



*Prose*—श्रियः पतिः जगन्निवासः जगत् शसितुं श्रीमति वसुदेवमहानि वसन्  
हारः अम्बरादवतरन्तं हिरण्यगर्भाङ्गमुवं मुनिं ददर्श ॥ १ ॥

*English*—Hari, the lord of Sri, the abode of the universe, while, to chasten the world, residing in the house of Vasudeva that was graced by Sri, saw the sage born of the loins of Hiranyagarbha, descending from heaven. 1.

*Bengali*—लक्ष्मीर बल्लभ, जगतेर आधार हरि जगतेर शासनार्थे वसुदेवेर  
लक्ष्मीयुक्त भवने ताहार पुत्ररूपे वास करितेहिलेन । ऐ समये एकदिन देखिलेन  
ब्रह्मा पुत्र देवर्षि नारद आकाश हईते अवतरण करितेहेन ॥ १ ॥

*Explanation*—Some time before the great battle of Kurukshetra between the Kauravas and the Pandavas, the enemies of the gods, who were born again as Kshatriya princes, became so aggressive, that Lord Hari thought of again appearing on earth in human form to rid the world of these evil-doers. He was born as Krishna the son of Vasudeva, Lakshmi herself coming down on earth as Rukmini the favourite spouse of Krishna. About this time when on a certain occasion the Lord was sitting at ease, Narada started from heaven on a visit to the Lord to remind him of his mission, and was noticed by the Lord. Also see *Prak.* 1.

*Mallinatha*—अथ तवभवान् माधकविः “काव्यं यशसेऽर्थकृते व्यवहारविदे  
शिवेतरक्षतये । सद्यः परनिर्वृतये कान्तासम्मिततयोपदेशयुजे ॥” इत्यालङ्कारिक  
वचनप्रामाण्यात् काव्यस्य अनेकश्रेयःसाधनतां, “काव्यालापांश्च वर्जयेत्” इति  
निषेधस्य असत्काव्यविषयतां च पश्यन् शिशुपालवधाख्यं काव्यं चिकीर्षुः,  
चिकीर्षितार्थाविघ्नपरिसमाप्तिसम्प्रदायाविच्छेदलक्षणफलसाधनत्वात् “आशीर्नमस्क्रिया-  
वस्तुनिर्देशो वापि तन्मूलकम्” इत्याशीराद्यन्यतमस्य प्रबन्धमुखलक्षणत्वाच्च काव्यफलं  
( ? काव्यफल- ) शिशुपालवधबीजभूतं भगवतः श्रीकृष्णस्य नारददर्शनरूपं वस्तु आदौ  
श्रीशब्दपूर्वकं निर्दिगन् कथामुपक्षिपति श्रिय इति<sup>१</sup> । [ तत्र आदौ श्रीशब्दप्रयोगात्  
वर्णगणादिशुद्धेरभ्युच्चयः । तदुक्तम् “देवतावाचकाः शब्दा ये च भद्रादिवाचकाः । ते



सर्वे नैव निन्द्याः सुगर्लिपितो गणतोऽपि वा ॥” इति <sup>२</sup> ] ‘श्रियः’ लक्ष्म्याः  
‘पतिः’ । अनेन रुक्मिणीरूपया श्रिया समेत इति सूचितम् [ “राघवत्वेऽभवत्  
सीता रुक्मिणी कृष्णजन्मनि” इति विष्णुपुराणात् <sup>३</sup> ] । ‘जगन्निवासः’ जगतामाधारभूतः  
कुचिस्थायिलभवन इति यावत् । तथापि ‘जगत्’ लोकं शासितुं दुष्टनिग्रह-  
शिष्टानुग्रहाभ्यां नियन्तुं ‘श्रीमति’ लक्ष्मोयुक्ते ‘वसुदेवसद्गनि’ वसुदेवकृपिणः कश्यपस्य  
वैश्वानि ‘वसन्’ कृष्णरूपेण तिष्ठन् ‘हरिः’ विष्णुः ‘अम्बरात् अवतरन्तम्’ आयान्तम्  
इन्द्रसन्देशकथनार्थम् <sup>४</sup> इति भावः हिरण्यस्य गर्भः ‘हिरण्यगर्भः’ ब्रह्मा ब्रह्माण्डप्रसव-  
त्वात् । तस्य ‘अङ्गभुवं’ तनूजम् अथवा तस्य ‘अङ्गात्’ अवयवात् उत्सङ्गाख्यात्  
भवतीति ‘हिरण्यगर्भाङ्गभूः’ तं ‘मुनिं’ नारदमित्यर्थः [ “उत्सङ्गान्नारदो जज्ञे  
दक्षोऽङ्गुष्ठात् स्वयम्भुवः” इति भागवतात् <sup>५</sup> ] ‘ददर्श’ कदाचित् इति शेषः । [ अत्र  
अप्यीयसि वसुदेवसद्गनि सकलजगदाश्रयतया महीयसो हरेः आधेयत्वकथनात्  
अधिकप्रभेदः अर्थालङ्कारः । तदुक्तम्—“आधाराधेययोरानुरुध्याभावोऽधिको मतः”  
इति । जगन्निवासस्य जगदेकदेशनिवासित्वम् इति विरोधश्च । तथा तकारसकारादेः  
केवलस्य असकृदावृत्त्या जगज्जगदिति सकृत् व्यञ्जनद्वयसादृश्याच्च वृत्तानुप्रासभेदौ  
शब्दालङ्कारौ । एषाच्च अन्योऽन्यनैरपेक्षेण एकत्र समावेशात् तिलतण्डुलवत् संसृष्टिः <sup>६</sup> ।  
सर्गेऽस्मिन् वंशस्थवृत्तम् । “जतौ तु वंशस्थमुदीरितं जरौ” इति लक्षणात् <sup>७</sup> ] ॥ १ ॥

### NOTES ON MALLI

I. अथ &c. —Now, the respected poet Magha, wishing to write the poem named Sisupalavadha, introduces the story alluding, at the very outset, with the use of the word *Sri*, to the subject matter, viz., the sight of Narada by Lord Sri-Krishna which is the germ of the object of the poem, viz., the slaying of Sisupala. He does this for two reasons—First, it secures an uninterrupted finish of the work aimed at, and also its end in the shape of a permanent school of followers. Secondly, the opening of a poem has to be one of आशिस् &c.



by the dictum “आशीर्नमस्क्रिया—” —Its commencement must be (a) a benediction, (b) a salutation, (c) statement of the subject matter. He writes the poem because he sees that a poem secures many advantages (confers many benefits) as declared by Rhetoricians (viz., “काव्यं यशसे—” —A poem brings fame and wealth ; teaches manners and customs ; removes evil ; forthwith affords supreme bliss ; imparts instruction while behaving like a wife) and that prohibitions like “काव्यालापांश्च—” (Even the talk of poems should be avoided) refer to inferior poems. 2. तव आदौ &c.—Here purity of the initial *letter* and *triad* is secured by the use of the word *Sri* at the opening. It is said—Words signifying a divinity, a blessing &c. are not to be condemned from consideration of the initial *letter* and *triad*. [N. B.—Letters are supposed to have mystic significations attached to them. Thus in Raghu I., which opens with the triad वागर्थी which is a मगण (See Note on metre at the end of the book) Malli says this is auspicious—“शुभदो मो भूमिमयः” । Of this गण again the letter व, which leads, is supposed to be an emblem of immortality and therefore very auspicious. “वकारश्च अमृतबीजत्वात् प्रचयगमनादिमिद्धिः” ] Here neither the letter श nor the triad श्रियः प which is a जगण has anything to recommend it, so Malli offers the excuse that श्री, being देवतावाचक, more than makes up for this apparent defect. 3. राघवत्वे &c.—From the Vishnupurana which says “Sita in his character of Raghava and Rukmini when born as Krishna.” 4. इन्द्रसन्देश &c.—To deliver the message of Indra. 5. उत्सङ्गात् &c.—From the Bhagavata which says—“Narada sprang from the lap and Daksha from the thumb of Brahman.” 6. अब &c.—Here the अर्थालङ्कार is of the class called अधिक because Hari, the *immense*, owing to his being the receptacle of the whole universe, is described as contained in the *small* house of Vasudeva. It is said—अधिक is the अलङ्कार when there is disproportion between the container and the con-



tained. Also there is विरोध in the residence in a part of the universe ( वसुदेवसङ्गन् ) of one who is himself the residence of the universe ( जगन्निवास ) । Besides, there is शब्दालङ्कार of two varieties of the वृत्त्यनुप्रास and छेकानुप्रास class because of the frequent repetition of single consonants like त, स, &c. and because of the repetition for once of a pair of consonants in जगज्जगत् । The associations of these अलङ्कारs again is like that of तिल and तण्डुल in the same receptacle because they are independent of one another. 7. सर्गेऽस्मिन् &c.—In this Canto the metre is वंशस्थ, the definition being—The triads ज, त, ज, र in order are called वंशस्थ (see Note on metre at the end of the book).

*Sara*—अथ भगवान् हरिः देवकार्यं कर्तुं मानुषजन्म चकमे । ततः प्राप भुवः कश्यपो वसुदेवरूपेण, देवश्च कृष्णानाम्ना तत्पुत्रभावेन, लक्ष्मोरपि रुक्मिणीमूत्तरां । गच्छति काले कदाचिदसौ दिव आगच्छन्तं नारदमपश्यत् ॥ १ ॥

### CHARCHA (i. e., Miscellaneous Notes)

1. श्रियः—श्रियति पुरुषम् इति श्रि + क्तिप् कर्त्तरि श्रोः Lakshmi. तस्याः । The विसर्ग does not elide in the 1st case singular, because ई is got by the lengthening of इ in the root itself and does not come from डी ।

2. पतिः—श्रियः पतिः is here apparently used as a name of विष्णु । But the name is श्रोपतिः in the compounded form. Compare “देवकीनन्दनः शौरिः श्रोपतिः पुरुषोत्तमः” इत्यमरः । The constituents are *purposely* left un-compounded because the proper name हरि is already there. It is illogical to put in a second proper name ; so श्रियः पतिः is to be taken as an ordinary qualifying phrase. Also see next.

3. श्रीमति—Here श्री is लक्ष्मी in the person of रुक्मिणी (see Malli. राघवत्वे &c.). श्रीः अस्ति अस्मिन् इति श्री + मतुप् संसर्गे श्रीमत् । तस्मिन् । Qual. वसुदेवसङ्गनि । श्री was in the house of वसुदेव, so it is natural that the पति of श्री should also be there. This requires



emphasis on श्री in श्रियः पतिः, hence the two should not be compounded. Malli thinks that the uncompounded form indicates that श्री accompanied हरि when he came down to chasten the world (See Malli. अनेन रुक्मिणी &c. ).

4. शासितुम्—शास + तुमुन् भावे । To impart discipline. अव्यय । The world had become undisciplined ( अशिष्ट ) and was fast getting out of hand. The Lord came down to impart discipline (शासितुम्) । This is an अव्यय by the rule “कन्धेजन्तः”—A कन्धन्त word ending in म or ए, ऐ, ओ, औ is अव्यय ।

5. जगत्—गच्छति इति गम + क्तिप् कर्त्तरि जगत् (neuter), तत् । कर्म of शासितुम् । The duplication is by the Varttika “द्युतिगमिजुहोतीनां द्वेच” । It is also treated as if it was शतृप्रत्ययान्त though really क्तिबन्त । This gives जगत् जगती जगन्ति—जगति, &c. Also in the fem. जगती । We do not get here अनुक्ते कर्मणि षष्ठी because by the rule “न लोकाव्ययनिष्ठाखलर्थतनाम्” the अनुक्तकर्म of an अव्ययकृत does not take षष्ठी, and शासितुम् is an अव्ययकृत ( See note 4 ).

6. जगन्निवासः—निवसत्यस्मिन् इति नि + वस + घञ् अधिकरणे निवासः abode. जगतां निवासः the abode of the worlds, इतत्— । For justification of this epithet compare “जगन्ति यस्यां सविकाशमासत”, sl. 23, infra. Hence Malli says कुचिस्थाम्बुलभुवनः ।

7. वसुदेव &c.—वसुदेव was the father of कृष्ण । He is treated as an incarnation of कश्यप, the father of हरि । तस्य सद्य, इतत्— । तस्मिन् । अधि० ७मी ।

8. वसन्—वस + शतृ कर्त्तरि sitting, residing. Qual. हरिः ।

9. ददर्श—दृश् + लिट् णल् । Conj. App.

10. अवतरन्तम्—अव + तृ + शतृ कर्त्तरि अवतरन् descending. तम् । Qual. मुनिम् ।

11. अम्बरात्—अम्बर sky. तस्मात् । अपादाने ५मी ।

12. हिरण्य &c.—हिरण्य gold. By transference of epithets it means हिरण्यमण्डम् the golden egg. This is the first product of water. Comp. “अप एव सप्तर्जादौ तासु बीजमवासृजत् । तदण्डमभवद्भैरवं सहस्रांशुसमप्रभम् ॥”—Manu. गर्भ contents. अङ्ग limb, here उत्सङ्ग lap (see Malli., उत्सङ्गात् &c.). हिरण्यस्य गर्भः the contents of the



golden egg, इतत्—। This refers to ब्रह्मन् in the masculine. Compare “तस्मिन् जज्ञे स्वयं ब्रह्मा सर्वलोकनमस्कृतः”—*Manu.* हिरण्यगर्भस्य अङ्गम्, इतत्—। तस्मात् भवतीति हिरण्यगर्भाङ्ग + भू + क्तिप् कर्त्तरि हिरण्य-गर्भाङ्गभूः, उपपदत—। तम्। Qual. मुनिम्।

13. Voice—...पत्या...निवासेन...वसता...हरिणा...अवतरन्...भूः मुनिः ददृशे।

*People eyed him in bewilderment.*

गतं तिरश्चीनमनूरुसारथेः प्रसिद्धमूर्ध्वज्वलनं हविर्भुजः।

पतत्यधो धाम विसारि सर्वतः किमेतदित्याकुलं सोक्षितं जनैः ॥२

*Prak.*—Did not others notice the sage?—एतत् किम् इति जनैः आकुलम् ईक्षितं मुनिं ददर्श [People saw him and were perplexed ; they did not know what it was]. Why perplexed?—सर्वतः विसारि धाम अधः पतति, एतत् किम् इति [Perplexed because here was a mass of light that spread all round and was dropping down. They knew of no light with such characteristics]. The sun?—अनूरुसारथेः तिरश्चीनं गतं प्रसिद्धम् [No, it could not be the sun, because the sun moves obliquely from east to west and this was coming vertically down]. Fire?—हविर्भुजः ऊर्ध्वज्वलनं प्रसिद्धम् [Nor fire either ; for fire sends its flames upwards, while this one shoots its beams all round. It is neither the one nor the other ; and no light except the sun and the fire is so intense as this one. Hence the perplexity]. 2.

*Prose*—अनूरुसारथेः गतं तिरश्चीनम्। हविर्भुजः ऊर्ध्वज्वलनं प्रसिद्धम्। सर्वतः विसारि धाम अधः पतति, किमेतत् ( Or—किमेतत् धाम सर्वतो विसारि अधः पतति ) इति आकुलं जनैः ईक्षितम् ॥ २ ॥

*Eng.*—Oblique is the motion of the one with Anuru for his charioteer ( Sun ) ; of the eater of sacrificial offerings ( Fire ), burning with flames upwards is well-known ; this light is falling vertically down and spreading all round ? What is this ? Thus eyed by people in bewilderment. 2.

*Beng*—मुनिके आसिते देखिया लोके এই প্রকার বিতর্ক করিতে লাগিল,



“সূর্যের গতি বক্র আর অগ্নির প্রসর উৎসব দিকে এ প্রসিদ্ধ কথা । এ তেজ নীচের দিকে পড়িতেছে আর এর প্রসর সর্বদিকে । এ কি ?” তাহারা কোনও নিশ্চয়ে উপস্থিত হইতে পারিল না ॥ ২ ॥

*Expl.*—Those who saw him in the sky at first thought it was the sun, but immediately after they noticed that he was falling vertically down ; so they had to correct themselves because the the sun's motion is east to west. Next they guessed it was something lighted and dropped down by some aeronaut; but soon it was seen that he shot his light all round, which fire, burning upwards, never does. Thus they came to no conclusion about him. Also see *Prak.* 2.

*N.B.*—The reader will be grievously disappointed if he expects in Magha the precision and judgment of Kalidasa. For instance, the sun's progress in the sky is not perceived by a casual look at him ; the observer takes him to be *fixed*. He won't speak of the motion ( গতি ) of the sun. Again, if a light is once taken for the sun it cannot be again mistaken for fire, the two are so dissimilar, one being perfectly white and the other yellow. Lastly, in the day time, fire is not even noticeable in the presence of the sun.

*Malli*—তদানীং জনৈর্বিষ্ময়াদীচ্চিতুং প্রবৃত্তম্ ইত্যাহ গতিমিতি । অবিদ্যমানৌ জহু যস্য স অনুরূঃ । স সারথির্যস্য । ‘অনুরূসারথিঃ’ সূর্যস্য ‘গতং’ গতিঃ [ ভাবে ক্তঃ ] ‘তিরস্বীনং’ তির্যক্ভূতম্ [ “বিভাষা অস্ত্রেরদিক্‌স্থিয়াম্” ইতি তির্যক্‌শব্দাত অস্ত্রত্বান্নাত্ প্রাতিপদিকাৎ স্বার্থে খ প্রত্যয়ঃ<sup>১</sup> ] । ‘হবির্ভূজঃ’ অগ্নিঃ ‘জুধ্বজ্জ্বলনম্’ জুধ্বস্পুরণং ‘প্রসিদ্ধম্’ ইদং তু ‘সর্বতাং বিসারি ধাম অধঃ পততি’ । ‘কিসেতত্ ইতি’ সূর্যাগ্নি-বিলক্ষণম্<sup>২</sup> অদৃষ্টপূর্বম্ ইদং ধাম কিসাত্মকং স্যাৎ ইতি ‘আকুল’ বিষ্ময়াৎ সম্ভ্রান্তং যথা তথা ‘জনৈঃ ইচ্ছিতম্’ ইচ্ছাণং কৃতম্ [ সকর্মকাদপি অবিবক্ষিতে কর্মণি ভাবে ক্তঃ । “প্রসিদ্ধেরবিলক্ষাতঃ কর্মণাঃ কর্মিকা ক্রিয়া” ইতি বচনাত্<sup>৩</sup> । কেচিত্ কর্মণি ক্রান্তং কৃৎবা ‘ইচ্ছিতং মুনিং দদর্শ’ ইতি পূর্বেণ যোজয়ন্তি<sup>৪</sup> । [ অত্র উপমেয়স্য মুনিধান্নঃ সূর্যাগ্নিভ্যাম্ উপমানাভ্যাম্ অধঃপ্রসারণধর্মণ আধিক্যবর্ণনাৎ ব্যতিরেকঃ । তদুক্তং



काव्यप्रकाशे—“उपमानाद् यदन्यस्य व्यतिरेकः स एव सः” इति<sup>६</sup> । “धाम रश्मि  
गृहे देहे स्थान जन्मप्रभावयोः” इति हेमचन्द्रः<sup>६</sup> । दिवाकरस्तु वृत्तरत्नाकरटीकायां  
प्रथमपठितेन “विधाकृतात्मा किमयं दिवाकरो विधूमरोचिः किमयं हुताशनः” इति  
चरणद्वयेन सह इममेव श्लोकं षट्पदच्छन्दस उदारणमाह । तत्र आद्यचरणद्वयेन  
सन्देहाकारः, गतमिति तन्निरासश्च बोध्यः इत्युपरिष्ठात् ( ? गतमित्युपरिष्ठात् तन्निरासश्च  
बोध्यः )’ ] ॥ २ ॥

### NOTES ON MALLI

1. विभाषा &c.—By the rule “विभाषा—” ( See *Charcha* ) the  
affix is ख without change of meaning added to the stem तिर्यक्  
which ends with a derivative of अच् । 2. सूर्याग्नि &c.—Different  
from sun and fire. 3. सकर्मकात् &c.—Though the root is सकर्मक  
the क्त is भवे through अविवक्षा of the कर्म in accordance with the  
dictum “प्रसिद्धेः—” (*Charcha*). 4. केचित् &c.—Some add क्त in  
the कर्मवाच्य and connect it with what precedes, construing as  
ईक्षतं मुनिं ददर्श । 5. अव &c.—Here the अलङ्कार is व्यतिरेक because  
superiority of the उपमेय, which is the धामन् of the sage, over the  
उपमान, which are the sun and the fire, is stated by the  
characteristic of spreading below. Thus it is said in the  
काव्यप्रकाश—It is a व्यतिरेक when the other ( उपमेय ) excels the  
उपमान । N. B.—अधःप्रसरण perhaps should be अधःपतनसर्तःप्रसरण ।  
6. धाम &c.—Hemchandra says धाम means रश्मि, गृह, देह, स्थान,  
जन्मन् and प्रभाव । 7. दिवाकरस्तु &c.—Divakara however in his  
Tika on the वृत्तरत्नाकर cites this very verse as an instance of one  
with six lines with the two additional lines “विधाकृतात्मा—”  
(*Charcha*) which are read at the beginning. In this, by the  
first two lines, something like a सन्देह is raised the removal of  
which has to be understood in गतम् &c. that follow.

Sara—तं वीक्ष्य केचिदबदन् आदित्योऽयं वा स्यात् । परे ऊर्चुर्मेवं स हि  
तिर्यक् गच्छति अयन्तु अधः पतति । अन्ये पुररुचिरे अग्निर्वा भवेत्, इतरे



विप्रतिपन्ना अग्निरूर्ध्वं ज्वलति अयञ्च सर्वत एव इति । इत्थं जना निश्चयं  
नाध्यगच्छन् ॥ २ ॥

## CHARCHA

1. तिरश्चीनम्—तिरस् oblique, अयय । तिरः अञ्चति गच्छति इति  
तिरस् + अञ्च + क्तिन् कर्त्तरि = तिरि + अञ्च + क्तिन् = तिर्यक् that which moves  
obliquely. The प्रातिपदिक is तिर्यच्, here in the neuter. Decline  
तिर्यक् तिरश्ची तिर्यञ्चि &c. तिर्यक् एव इति तिर्यक् + ख स्वार्थे = तिरश्चीनम्  
progressing obliquely. Pred. to गतम् । Or it is an ordinary  
attributive of गतम् the construction being अनुरूसारथिः तिरश्चीनं गतं  
प्रसङ्गम् । In this construction we suppose प्रसिद्धम् to go with both  
तिरश्चीनं गतम् and ऊर्ध्वज्वलनम् । Malli's rule means—Stems ending  
in a derivative of अञ्च, and not meaning a दिक् in the feminine,  
optionally take ख स्वार्थे । Here तिर्यक् is applied to गत (motion)  
which is not a दिक्, hence the rule applies. Thus with ख—  
तिरश्चीनं गतम् ; without it, तिर्यक् गतम् ।

2. अनूरु &c.—ऊरु thigh. सारथि charioter. अविद्यमानौ ऊरु  
अस्य अनूरुः thighless, बहु— । Proper name of the elder brother  
of Garuda, स सारथिः अस्य अनूरुसारथिः having Anuru for his  
charioteer. बहु— । Refers to the sun. तस्य । शेषे षष्ठी, related  
to गतम् । Anuru and Garuda are the two sons of Kasyapa by  
Vinata who were born as birds in two eggs. The first egg was  
hatched prematurely ; an undeveloped bird came out without  
thighs and was thence named Anuru. He felt chilly, asked for  
heat and was appointed charioteer of the sun. Aruna is his  
another name. Comp. “आविष्कृतोऽरुणपुरःसरं एकतोऽर्कः”—Sakuntala,  
Act IV. Garuda came out of the other egg.

3. प्रसिद्धम्—प्र + सिध + क्त कर्त्तरि । Notorious. Pred. to ऊर्ध्व-  
ज्वलनम् ( also गतम्, see under तिरश्चीनम् ) ।

4. ऊर्ध्व &c.—ऊर्ध्व up. By उपचार ( transference of epithets,  
लक्षणा ) it means here ऊर्ध्वस्थितम् the region above. ज्वल + ल्यट्  
भावे ज्वलनम् burning. ऊर्ध्वे ज्वलनम्, सुपसुपा । Nom. to भवति  
understood.



5. हविर्भुजः—हविर्, sacrificial offerings, हविः भुङ्क्ते इति हविस् + भुज + क्तिप् कर्त्तरि हविर्भुक् the eater of sacrificial offerings, उपपद तत्—। A Proper name of fire. “हिरण्यरेता हुतभुग् दहनो हव्यवाहनः” इत्यग्निपर्याये अमरः। तस्य। Fire consumes the offerings and is therefore described as the *eater* of them. Really these are eaten by the gods *through Fire* and Fire is like their mouth. “अग्निसुखा वै देवाः”।

6. पतति—लुङ् अपतत्। See App.

7. अधः—अधर down. अधरस्मिन् देशे इति अधर + डि ( ७मी ) + अति स्वार्थे। अव्यय। अधर becomes अध् by “पूर्वाधरावराणाम् असि पुर् अध अवश्चैवाम्”। अधः पतति distinguishes it from the sun.

8. विसारि—वि + रु + णिनि आवश्यकं साधुकारिणि वा कर्त्तरि pervading. Qual. धान।

9. सर्वतः—सर्वासु दिक्षु इति + सर्व + डि ( ७मी ) + तसि स्वार्थे। अव्यय। This differentiates it from Fire.

10. आकुलम्—आकुल is दोलाचल full of indecision. तत् यथा। Qual. the क्रिया is ईक्षितम्। For this sense of आकुल compare “अहो महीं शासति सूर्यवंशे निरागसः प्राणहरः क एषः। इत्याकुलं जल्प बालिपूरे लज्जाम्बुधौ मज्जति राघवेन्द्रः ॥”

11. ईक्षितम्—इक्ष + क्त भावे ( Malli ). Here the root being सकर्मक we cannot have भावे क्त। Hence Malli says there is अविवक्षा of the कर्म; thus the root becomes अकर्मक and भावे क्त is available. Malli's *Karika* in full is “धातोरर्थान्तरे वृत्तेर्धात्वर्थेन संगृहात्। प्रसिद्धेरविवक्षातः कर्मणोऽकर्मिका क्रिया ॥”—सकर्मक roots become अकर्मक if (a) the meaning of the root is changed, (b) the कर्म is included in the meaning of the root, (c) the कर्म is very well known, (d) there is अविवक्षा of the कर्म। Others here take it as सकर्मक attaching कर्मणि क्त (See Malli. केचित् &c.).

12. Voice—...गतेन तिरश्चीनेन ( भूयते )...ज्वलनेन प्रसिद्धेन ( भूयते )...विसारिना धाम्ना...पत्यते केन एतेन ( भूयते )...जना ईक्षितवन्तः।

13. Remark—The additional two lines quoted by Malli from Divakara yield the following six-footed verse :—



विधाकृतात्मा किमयं दिवाकरो विधूमरोचिः किमयं हुताशनः ।

गतं तिरश्चीनमनूरुसारथेः प्रसिद्धमूर्ध्वज्वलनं हविर्भुजः ।

पतत्यधो धाम विसारि सर्वतः किमेतदित्याकुलमौचितं जनैः ॥

Here the first line is obviously spurious, because if suddenly a second sun is seen blazing in the sky, we cannot say, *without watching it for some time*, that it follows or does not follow the laws which the old sun obeys in its motion. If we *can*, the doubt does not arise at all. Hence the third line which is the poet's own becomes incongruous. We are therefore forced to reject the first line, and with it goes the second also, because a five-footed sloka is never heard of.

3. *With Hari too recognition came in stages.*

चयस्त्विषामित्यवधारितं पुरा ततः शरीरोति विभाविताकृतिम् ।

विभुर्विभक्तावयवं पुमानिति क्रमादमुं नारद इत्यबोधि सः ॥३॥

*Prak.*—विभुः सः अमुं नारद इति अबोधि [The perplexity was with the people only. The Lord, however, knew that it was Narada coming]. Did he know as soon as seen?—क्रमात् [No, the knowledge came in stages]. What stages?—पुरा त्विषां चयः इति अवधारितम् [At first he thought it was a mere mass of light]. And then?—ततः विभाविताकृतिं शरीरो इति [Next when the outlines were discernible, he knew it was some embodied being]. What next?—विभक्तावयवं पुमान् इति [Soon when the limbs were distinguished, he knew him to be a male. Lastly, that male proved to be Narada]. 3.

*Prose*—विभुः सः पुरा त्विषां चय इत्यवधारितं, ततः विभाविताकृतिं शरीरो इति, विभक्तावयवं पुमान् इति, अमुं क्रमात् नारद इति अबोधि ॥ ३ ॥

*Eng*—Him, first taken as a mere mass of light, then, with the figure discerned, as something embodied—next as a male with the limbs distinguished—he, the lord, ultimately knew as Narada. 3.



*Beng.*—হরি বিভূতার প্রভাবে প্রথমে বুঝিলেন এ একটা তেজের পুঞ্জ, পরে আকার দেখিয়া জানিলেন এ দেহী, তারপর অঙ্গ প্রত্যঙ্গের নির্ণয় হইলে দেখিলেন এ পুরুষবিশেষ ও পরিশেষে জানিলেন ইনি নারদ ॥ ৩ ॥

*Expl* – The perplexity was with the people only. To Him, the Lord, the knowledge came all right, though in stages. The first impression was of a mere mass of light. Next he noticed the outlines and knew it was an embodied being. Soon the limbs were distinguished and disclosed to him a male who at last proved to be Narada. 3.

*Malli.*—অথ ভগবান্ নিরুণীষীদিত্যাহ চয় ইতি <sup>১</sup> ‘বিম্বুঃ’ বস্তুতত্বাবধারণ-  
সমর্থঃ <sup>২</sup> সঃ হরিঃ ‘পরা’ প্রথমং ‘লিঙ্গাং চয়ঃ ইতি অবধারিতং’ তেজঃপুঞ্জমাত্রত্বেন বিনি-  
শ্চিতম্। ‘ততঃ’ প্রত্যাসন্নৈ ‘বিম্বাবিতা’ বিম্বষ্টা ‘আকৃতিঃ’ সংস্থানং यस্য তং তথোক্তম্  
অতএব ‘শরীরী’ চৈতন ‘ইতি অবধারিতম্’। ‘ততঃ বিম্বক্কাঃ’ বিবিচ্য গৃহীতাঃ  
‘অবয়বঃ’ সুখাদয়ো यस্য তং তথোক্তম্ অতএব ‘পুমান্ ইতি অবধারিতম্ অসুম্’ আগচ্ছন্তং  
ব্যক্তিবিশেষং নারদম্ [ বাস্তবামিপ্রায়েণ ইতি (?) পুংলিঙ্গ (?) নির্বাহঃ <sup>৩</sup> ] ‘ক্রমাৎ’  
পূর্বোক্তসামান্যবিশেষজ্ঞানক্রমেণ <sup>৪</sup> [ লোকদৃষ্ট্যা ব্রহ্মসুতম্। হরিঃ সর্বং বেদ এব ইতি  
তত্বম্ <sup>৫</sup> ] ‘নারদ ইতি অবোধি’ নারদং বুভুবান্ ইত্যর্থঃ [ নারদস্য কমলত্বেন নিপাত-  
শব্দেন অভিহিতত্বাৎ ন দ্বিতীয়া। তিঙাম্ উপসংখ্যানস্য উপলক্ষণত্বাৎ। যথাহ  
বামনঃ—“নিপাতেন অভিহিতং ( অপি ) কৰ্মণি ন কৰ্মবিমুক্তিঃ পরিগণস্য প্রাধিক-  
ত্বাৎ” ইতি <sup>৬</sup>। বুধ্যতে; কৰ্ত্তরি লুঙ্। “দৌপজন—” ইত্যাদিনা চিণ্। “চিণী  
লুক্” ইতি তস্য লুক্ <sup>৭</sup>। অত্র ‘বিম্বাবিতাকৃতিম্’ ‘বিম্বক্কাবয়বম্’ ইত্যাদিনা আকৃতি-  
বিম্বাবনাবয়ববিম্বাবনয়োঃ পদার্থয়োঃ বিশেষণবৃত্ত্যা শরীরবপুঃস্বাবধারণহেতুত্বেন উপ-  
ন্যাসাত পদার্থহেতুকং কাব্যলিঙ্গমলঙ্কারঃ। “হেতোর্বাচ্যপদার্থত্বেন কাব্যলিঙ্গমুদাহৃতম্”  
ইতি লক্ষণাৎ <sup>৮</sup> ] ॥ ৩ ॥

### NOTES ON MALLI

1. অথ &c.—By চয়ঃ &c. he says that the Almighty came to a conclusion. 2. বস্তু &c.—Able to realise the essence of



things. 3. वास्तव &c.—The masculine gender has to be defended by reference to the reality. *N. B.*—The इति here seems misplaced and पुलिङ्ग should be पुलिङ्गता । 4. In the order of knowledge from general to particular as detailed above. *N. B.*—Note the order—(a) त्विषां चयः, a very general ( सामान्य ) concept ; (b) त्विषां चयः शरीरी a particular ( विशेष ) case of (a) ; (c) त्विषां चयः शरीरी पुमान् which is more particular than (b) and contracts the scope of (b) by excluding females ; (d) त्विषां चयः शरीरी पुमान् नारदः which is an individual and admits of no further contraction. 5. लोक &c.—This is said from the point of view of the ordinary individual. The fact is, Hari knows every thing indeed. 6. नारदस्य &c.—There is no द्वितीया in नारद though it is the कर्म, because the कर्म is declared by an अव्यय, the enumeration of तिङ् &c. being only illustrative. Thus says Vamana—“There is no कर्मविभक्ति also when declared by a निपात because the enumeration is only illustrative” (see *Char.*). 7. बुध्यते: &c.—Here लुङ् comes after बुध् in the कर्तृवाच्य । चिण् is attached by “दीपजन—” । त disappears by “चिणो—” (see *Char.*). 8. अत्र &c.—Here the अलङ्कार is काव्यलिङ्ग of the variety in which the हेतु is the import of a पद ( पदार्थ ) ; this is because from the epithets विभावितकृतिस् and विभक्तावयवस् we get the पदार्थs, आकृतिविभावन (guess about the general outline) and अवयवविभावन (guess about the limbs), which, from the functions of a qualifying epithet, are advanced as हेतु for the guess that this is a शरीरी and a पुमान् । This follows from the definition - “It is a काव्यलिङ्ग when the हेतु is a वाक्यार्थ or a पदार्थ” ।

*Sara*—आकुलिष्वपि जनेषु देवस्तत्त्वं बुबुधे । प्रथमं तेजसां चय इति, तत आकारग्रहणात् देही इति, पश्चात् अवयवनिरूपणात् पुमानिति, ततश्च नारद इत्येवमासीत् बोधक्रमः ॥ ३ ॥

### CHARCHA

1. चयः—चि + अच् भावे collection. Same case with अमुम् । See नारदः । घञ् is not available ; see next.



2. त्विषाम्—त्विष् light. तासाम् । त्विषां चयः collection of light = चिताः त्विषः massed light, i. e. mass of light. भावानयने द्रयानयनम् इति न्यायात् । We do not get कायः (with घञ् instead of अच्) because the idea is not that of *heaping* ( राशीकरण ) but merely of light that has got heaped somehow. The rule for काय is “निवास-चिति-शरीर-उपसमाधानेषु आदेश कः” ।

3. अवधारितम्—अव + धृ + णिच् + क्त कर्मणि, ascertained. तम् । Qual. असुम् ।

4. पुरा—An अन्वय meaning आदौ with the sense of सप्तमी prominent.

5. शरीरा—शरीर body. तत अस्ति अस्य इति शरीर + इति सत्वर्थे embodied soul. This is the same as Malli's चेतनः । Same case with असुम् । इति योगे १मा (See नारदः below).

6. विभावित &c.—वि + भू + णिच् + क्त कर्मणि स्त्रियाम् विभाविता guessed. आ + क्त + क्तिन् कर्मणि आकृतिः outline. विभाविता आकृतिर्यस्य, बहु— । तम् । Qual. असुम् । विभाविताकृतिः hence शरीरौ । It is now not *any* चयस्त्विषाम् but शरीरो चयस्त्विषाम् ।

7. विभुः—वि + भू + ड् कर्त्तरि Literally विभु, प्रभु &c. mean the *Master*. Hence *Almighty*, therefore not subject to the limitations of an ordinary individual. Such a person is omniscient. To him knowledge is ever-present and requires no क्रम for its development. Hence the epithet विभुः is not a happy one when describing the *stages of knowledge*—how the knowledge came in stages. Malli offers the excuse “लोकदृष्ट्या—” । His language is loose. He wants to say perhaps that the Lord did not like to exercise his real powers but behaved just like an ordinary individual of intelligence. The excuse is a lame one ; the fact is, as we have already remarked, we look in vain for the art of Kalidasa, in the works of our later poets.

8. विभक्त &c.—वि + भज + क्त कर्मणि विभक्त differentiated, demarcated. अवयव limb. विभक्ता अवयवा अस्य, बहु— । तम् । Qual. असुम् । By अवयवविभाग we understand the *lie* of each limb such as eye, ear, nose &c. Comp. “वपुर्विभक्तं नवयौवनेन”—*Kumara*. The



locks, the beard &c., became visible and he knew it was a male.

9. पुमान्—Same case with अमुम् । इति योगे १मा (See नारदः below).

10. क्रमात्—क्रम is परिपाटी order. तस्मात् । हेतौ or ल्यब्लोपे ५मी । The क्रम is not that each stage superseded the previous, but that it modified the previous by contracting its range. Each सामान्यज्ञान was followed by a विशेषज्ञान (See Malli note 4 ).

11. अमुम्—अदस् here refers to the धाम of sl. 2 that was falling. For this reason, and also because before विशेषज्ञान comes in, we ought to have सामान्ये नपुंसकम्, we expect अदः । Malli's defence is half-hearted and unsatisfactory (see वास्तवाभि &c. Malli). and our explanation is the same as in note 7.

12. नारदः—This is कर्म of अबोधि । We do not get द्वितीया because of the rule “अनभिहिते”—The विभक्तis द्वितीया, तृतीया &c. come in only when the corresponding कारक is not *declared*. Here इति declares the कर्म । Hence उक्तार्थे प्रथमा । The भाष्य says that the declaration is made by तिङ्, कृत, तद्धित and समास । The followers of the भाष्य do not take this as an exhaustive list, but merely as an illustrative one. That is to say there are other ways also of declaring कारकता, and one of them is by means of an अव्यय ( निपात ) । Thus we have here the declaration by इति । See Malli and compare “विष्वक्क्षोऽपि संबद्धा स्वयं कृतुमसाम्प्रतम्”—*Kumara*.

1 . अबोधि—बुध + लुङ् त कर्तरि = अबुध + चिण् + त = अबुध + चिण् = अबोधि । चिण् here comes in optionally by the rule “दीपजवबुध-पूरिताधिष्यादिभ्योऽन्यतरस्याम्” । त coming after चिण् disappears by the rule “चिणो लुक्” । Without चिण् the form is अबुद्ध । बुध्यते, बुबुधे, भीतस्यति ।

14. Voice—विभुना तेन...अवधारितः...आकृतिः...अवयवः...असौ... ।

4. The sage looked like Siva when passing by clouds.

नवानधोऽधो बृहतः पयोधरान् समूढकर्पूरपरागपाण्डरम् ।

क्षणं क्षणोत्क्षिप्तगजेन्द्रकृत्तिना स्फुटोपमं भूतिसितेन शम्भुना॥४



*Prak.*—ভূতিসিতেন শম্ভুনা ক্ষণং স্ফুটোপমম্ অমুম্ অবোধি [ The Lord saw that he was for a moment of the same complexion with Sambhu whose body is gray with ashes ]. How so ?—সমূহকর্পূরপরাগপাণ্ডরম্ অমুম্ অবোধি [The sage was white like camphor-dust heaped together] But the white of the Lord's body is not visible because he is wrapped up in his upper garment of elephant's hide—ক্ষণোচ্চিন্ন-গজেন্দ্রকৃতিনা শম্ভুনা স্ফুটোপমম্ [When the Lord in his delirious dances throws up his upper garment, his white body is clearly seen. Narada bore distinct resemblance with the Lord in such a state]. But stay, the Lord is then capped with the dark hide thrown up; Narada has nothing similar—বৃহতঃ নবান্ পয়োধরান্ অধোঽধঃ ( স্থিতম্ ) অমুম্ [I have said that the resemblance was momentary only. In his descent towards the earth, Narada had to pass several big clouds that were water-laden and therefore dark. Just as he had passed one of them and was in the level immediately below, the cloud on his head looked like the hide above Siva, and the sage's resemblance with the Lord was complete. 4.

*Prose*—নবান্ বৃহতঃ পয়োধরান্ অধোঽধঃ ( স্থিতম্ ) সমূহকর্পূরপরাগপাণ্ডরম্ ক্ষণং ক্ষণোচ্চিন্নগজেন্দ্রকৃতিনা ভূতিসিতেন শম্ভুনা স্ফুটোপমম্ ( অমুম্ অবোধি ) । ৪ ।

*Eng.*—Him, grey like heaped camphor dust, for the moment—when just below big fresh clouds—clearly comparable to Sambhu grey with ashes and with the hide of the huge tusker tossed up in his ecstasies (ecstatic dances). 4.

*Beng.*—দেখিলেন আকাশে বড় বড় কাল মেঘ রহিয়াছে ; পুঞ্জীকৃত কর্পূর-চূর্ণের ন্যায় পাণ্ডুর দেহে মুনি ঐ একখানি মেঘের ঠিক নিম্নে যেমন নামিয়া আসি-তেছেন অমনি ঋণকালের জন্ত ভস্মে শুভ্রদেহ তাণ্ডবে প্রবৃত্ত শিব গজাসুরের চর্ম্মের উত্তরীয়খানি উল্লে তুলিয়া ধরিলে যেমন দেখায় অবিকল তেমনই দেখাইতেছে ॥৪॥

*Expl.*—At the time there were huge masses of dark clouds floating in the sky. The sage who was personally white as camphor had to pass by several of them in his descent. No sooner he came under one of these than, for the moment, he



gave the Lord the impression of Siva,—who too was white in his coating of ash,—standing under the canopy of his wrapper of the elephant-hide which he had thrown up in the course of his ecstatic dance. 4.

*Malli.*—अथ सप्तभिर्मनिं विशिनष्टि नवानित्यादिभिः । कीदृशममुम् ?  
 ‘नवान्’ सद्यःसम्भृतसलिलान् अतिनीलानिति यावत् ‘बृहतः’ विपुलान् ‘पयोधरान्’  
 मेघान् ‘अधोऽधः’ मेघानां समीपाधःप्रदेशे, स्थितम् इति शेषः [ “उपर्यध्यधसः  
 समीप्ये” इति द्विर्भावः । तद्व्योमे द्वितीया । “उभसर्वतसोः कार्या धिगुपर्यादिषु  
 विषु” इत्यादिवचनात्<sup>१</sup> । ] ‘समूढः’ पुञ्जीकृतः [ “समूढः पुञ्जिते भुग्ने” इति विश्व<sup>२</sup> ]  
 ‘कर्णस्य परागः’ चूर्णं तद्वत् ‘पाण्डुरम्’ अतएव ‘क्षणं’ मेघसमीपावस्थानक्षणे [ अयन्त-  
 संयोगे द्वितीया ] ‘क्षणेषु’ ताण्डवोत्सवेषु [ “निर्यापारस्थितौ कालविशेषोत्सवयोः  
 क्षणः” इत्युभयवाच्यमरः<sup>३</sup> ] ‘उत्क्षिप्ता’ उपरि धारिता ‘गजेन्द्रस्य कृत्तिः’ चर्म<sup>४</sup> येन तेन  
 [ “अजिनं चर्म कृत्तिः स्त्री” इत्यमरः ] ‘भूत्या’ भस्मना ‘मितेन’ [ “भूतिर्भस्मानि सम्पदि”  
 इत्यमरः<sup>५</sup> ] ‘शम्भुना स्फुटोप+म्’ स्फुटशम्भूपममित्यर्थः [ सापेक्षत्वेऽपि गमकत्वात्  
 समासः<sup>६</sup> । सदृशपर्याययोः तुलोपमाशब्दयोः “अतुलोपमाभ्याम्” इति निषेधात्  
 सादृश्यवाचित्वे तृतीया इत्याहुः<sup>७</sup> । केचित् इमं श्लोकं “चयस्त्रिषाम्” इत्यतः प्राक्  
 लिखित्वा व्याचक्षते । तेषां पुंस्त्वावधारणात् प्राक् तेजःपिण्डमात्रस्य शम्भूपमौचित्यं  
 चिन्त्यम्<sup>७</sup> ] ॥ ४ ॥

### NOTES ON MALLI

1. उपरि &c.—The duplication is by the rule “उपर्यधि—”  
 (*Char.*) and in connection with it we have द्वितीया । This is  
 owing to the declaration “उभसर्व—” (*Char.*). 2. समूढ &c.—समूढ  
 is पुञ्जित heaped, also भुग्ने bent. 3. निर्या &c.—क्षण is निर्यापारस्थिति  
 sitting idle, or, at ease, कालविशेष a subdivision of time, उत्सव  
 festivity. 4. भूति &c.—भूति is भस्म ashes, सम्पद् wealth. 5. सापेक्ष  
 &c.—The compound is allowable because the sense is clear  
 in spite of syntactical connection (*Char.*). 6. सदृश &c.—They  
 say that when तुला and उपमा mean सादृश्य we get तृतीया because  
 the prohibition “अतुलोपमाभ्याम्” takes effect only when the sense



is सृष्ट (Char.). 7. केचित् &c.—Some write and explain this verse before “चयस्त्रिस्तषाम्—” (Sl. 3). In their case, the propriety of a comparison with शम्भु is questionable in a mere mass of light before it is known as a male.

*Sara*—आगच्छन् धवलकान्तिरसौ सुनिः यदेव कस्यचित् कृष्णमेघस्य अधस्तात् लम्बते तदेव शम्भोस्ताण्डवरतस्य उत्त्रिप्तगजाजिनस्य शोभामनुकुरुते इति देवो ददर्श ॥४॥

### CHARCHA

1. नवान्—नव new, *i. e.*, first in the season. तान्। Qual. पयोधरान्। This ensures a *dark* colour. Malli's सद्यःसम्भृत-सलिलान्, those that have just then gathered moisture, means about the same.

2. अधोऽधः—अधरस्मिन् देशे इति अधर + डि ( ७मी ) + असि स्वार्थे = अध + असि = अधः below. अययम्। अधि' ७मी, यद्वा—सप्तम्यर्थस्य उक्तत्वात् प्रातिपदिकार्थे १मा। The duplication implies immediate neighbourhood, *i. e.*, अधोऽधः = just below. Malli's rule means—उपरि, अधि, अधस् are duplicated when proximity in time or place is implied.

3. बृहतः—बृहत् big. तान्। Qual. पयोधरान्। This is necessary to compare with the very large piece of elephant's hide which is the upper garment of Siva.

4. पयोधरान्—पयस् water. धरन्तीति धृ + अच् कर्त्तरि धराः holders. पयसां धराः, इतत्—। तान्। रथा owing to अधोऽधः। We do not say पयो धरन्तीति पयोधराः because this requires अण् by the rule “कर्मण्यण्” leading to पयोधाराः। Malli's Varttika in full is “उभयसर्व-तसोः कार्या धिगुपर्यादिषु विषु। द्वितीयास्मैडितान्तषु ततोऽन्यत्रापि दृश्यते ॥”—द्वितीया is the विभक्ति in connection with धिक् शब्द, उभय and सर्व ending in तसिल, and the duplicated three words beginning with उपरि (*i. e.*, उपरि, अधि, अधस् as in the rule “उपर्यध्यधसः—”)। द्वितीया is seen else-where also. The reference is to the duplication by “उपर्य—”, hence in other cases we do not get द्वितीया but षष्ठी owing to शेषत्व। “कथं तर्हि ‘उपर्युपरि बुद्धीनां चरन्तीश्वरबुद्धयः’ ? उच्यते।... प्रतिपदोक्तस्य “उपर्यध्यधसः सामीप्ये” इति कृतद्वित्वस्य अत्र ग्रहणम्। तेन वीप्सा-द्विर्वचने सति नास्य प्रवृत्तिः”—*Bhattoji*.



5. समूढ &c.—सम् + वह + क्त कर्मणि समूढ heaped, massed. कर्पूर camphor. पराग dust. पाण्डुर white ; “शुक्लशुभ्रशुचिश्चेति विशदश्येत पाण्डुराः । अवदातः सितो गौरो बलक्षो धवलोऽर्जुनः ॥” इत्यमरः । The derivation is unreliable. “पाण्डते मनः अस्मिन् । पङि गतौ । बाहुलकात् अरः, दीर्घश्च”—*Bhanuji*. कर्पूरस्य परागाः, इतत्— । समूढाः कर्पूरपरागाः, कर्मधा— । ते इव पाण्डुरः, उपमानकर्मधा— । तम् । Qual. अमुम्, Sl. 3. Here some read पाण्डुरम् । But पाण्डुरम् is *pale* white and not the *bright* white of camphor ; thus पाण्डुः वर्णविशेषः अस्ति अस्य इति पाण्डु + र मत्वर्थ पाण्डुर *pale* white, as is seen in “हारेऽस्य पाण्डुसिकते पद-पङ्क्तिर्दृश्यतेऽभिनवा”—*Sakuntala*, Act III, “स्तनद्वयं पाण्डु तथा प्रवृद्धम्”—*Kumara*, I, &c. Mango blossoms are called पाण्डुर in “आताम्रहरितपाण्डुर”—*Sakuntala*, Act VI, &c—Hence पाण्डुरम् is preferable. See, however, पाण्डुभिः, sl. 22. The rule for उपमान-कर्मधा—is “उपमानानि सामान्यवचनैः” (App.).

6. क्षणोत् &c.—क्षण festivity उत्सवः ; here the *dance* known as ताण्डव । उद् + क्षिप + क्त कर्मणि उत्क्षिप्त thrown np. गज elephant ; इन्द्रः means *like* Indra, *i. e.*, the best ( by लक्षणा ) । कृत्ति hide. गजानाम् इन्द्रः, इतत्— ; or गजेषु इन्द्रः, सुप्सुपा ; गजेन्द्रः । तस्य कृत्तिः, इतत्— । उत्क्षिप्ता गजेन्द्रकृत्तिः अनेन, बहु— । क्षणे उत्क्षिप्तगजेन्द्रकृत्तिः, सुप्सुपा । तेन । Qual. शम्भुना । For उपमितकर्मधा—See “उपमितं व्याघ्रा—”, App. The गजेन्द्रकृत्ति is the hide of गजासुर whom Siva had slain. It is worn by him as a wrap for the upper part of his body. Hence it could easily become उत्क्षिप्त । When going in for a dance, Siva is particularly eager to have his wrap *wet with blood*. Comp. “पश्चादुच्चैर्भुजतरुवनं मण्डलेनाभिलीनः सान्ध्यं तेजः प्रतिनवजवापुष्परक्तं दधानः । मृत्यारम्भे हर पशुपतेरार्द्रनागाजिनेच्छां शान्तोद्गस्तिमितनयनं दृष्टमन्तिर्भवान्या ॥”—*Megha*. On this Malli remarks “गजासुरमर्दनानन्तरं भगवान् महादेव-स्तदीयमार्द्राजिनं भुजमण्डलेन विभ्रत् ताण्डवं चकार इति प्रसिद्धिः” ।

7. स्फुटोपमम्—स्फुट clear. उप + मा + अङ् भावे उपमा resemblance. स्फुटा उपमा अस्य स्फुटोपमः, बहु— । तम् । Qual. अमुम्, Sl. 3.

8. भूति &c.—भूति ash. सित white. भूतिभिः सितः, इतत्— । तेन । Qual. शम्भुना । Comp. “भस्माङ्गरागा तनुरीश्वरस्य”—*Raghu*.

9. शम्भुना—शम्भु Siva. तेन । सहार्थयोगे श्या । Malli defends



the ३या by the rule “तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम्”—In connection with words implying resemblance, there is तृतीया optionally, except when तुला or उपमा is used. Let us examine the rule a little closely. Supposing this rule is omitted altogether, what विभक्ति is available in connection with तुल्यार्थ words? We find no विभक्ति is enjoined except in the case of सदृश and सम which govern तृतीया by implication ( ज्ञापित ) in the rule “पूर्वसदृशसमोनार्थकलहनिपुणमिश्रश्लक्ष्णैः” । Hence generally the case of तुल्यार्थ word is as yet unnoticed ( अनुक्त ) । But उक्तादन्यः शेषः—what is not noticed is शेष । Thus तुल्यार्थ words as a rule give शेषे षष्ठी, the rule “तुल्यार्थैरतुलो—” provides for तृतीया *also*. Cases not covered by this rule admit of षष्ठी *only*. So तुला and उपमा give षष्ठी and not तृतीया, be the meaning सदृश or सादृश्य it does not matter. Now Malli argues—तुला and उपमा in the rule are तुल्यार्थ, *i. e.*, सदृशार्थ and *as such* are excluded ; if they are सादृश्यार्थ the prohibition does not apply. The rejoinder is obvious—when सादृश्यार्थ, they are no longer तुल्यार्थ (*i. e.*, सदृशार्थ ) and can not come under the rule to claim तृतीया, they are entitled to षष्ठी only. So Malli’s defence falls through.

Nagesa thinks तुला and उपमा do not mean सदृश but सादृश्य only ; and by तुल्य in the rule he understands तुल्यत्व, *i. e.*, सादृश्य to keep up correspondence with तुला and उपमा । According to this view also उपमा here meaning सादृश्य, cannot give तृतीया because it comes under the prohibition अतुलोपमाभ्याम् । Hence we have taken शम्भुना as सहार्थयोगे ३या ।

Malli also supposes that स्फुटोपमं शम्भुना is equivalent to स्फुटशम्भूपमम्, *i. e.*, शम्भु should have entered into the compound, but defends its separate existence by the dictum “सापेक्षत्वेऽपि गमकत्वात् समासः” । This remark seems to be an interpolation. शम्भु here stands qualified by the epithets भूतिसितेन &c., and the Bhashya says—what is qualified cannot enter into a compound. ऋद्धस्य राज्ञः पुरुषः will not give ऋद्धस्य राजपुरुषः । “सविशेषणानां न वृत्तिः न वा वृत्तस्य विशेषणम्”—*Bhashya*. So स्फुटोपमं भूतिसितेन शम्भुना is not



the same as স্ফুটশম্পূপমং ভূতিস্থিতেন । The remark could not have been made by Malli. It is an interpolation.

10. *Voice*—...পাণ্ডরঃ...স্ফুটোপমঃ ( অসৌ অবোধি ) ।

5. *With his yellow locks he resembled the Himalaya with withered creepers on snow-fields.*

দধানমম্মোরুহকেশরদ্যুতীজটাঃ শরচ্চন্দ্রমরৌচিরোচিষম্ ।

বিপাকপিঙ্গাস্তুহিনস্থলীকুহা ধরাধরেন্দ্রং ব্রততীততোরিব ॥ ৫ ॥

*Prak.*—ধরাধরেন্দ্রমিব অমুম্ অবোধি [He saw him appearing like the Himalaya]. How so?—বিপাকপিঙ্গাঃ ব্রততীততীঃ দধানং ধরাধরেন্দ্রমিব [He looked like the Himalaya bearing heaps of yellow-hued decaying creepers]. Where is the resemblance?—অম্মোরুহকেশরদ্যুতীঃ জটাঃ দধানম্ অমুম্ [He wore matted locks that were yellow like the filaments of a lotus and looked like withered creepers on the Himalaya]. But what was his complexion?—শরচ্চন্দ্রমরৌচিরোচিষম্ অমুম্ [He was white like the beams of the autumnal moon]. Well, then he cannot compare with the Himalaya which is dark—তুহিনস্থলীকুহাঃ ব্রততীততীঃ দধানং ধরাধরেন্দ্রম্ [That is true if you look at the Himalaya in its lower altitudes ; but go higher to the region of perpetual snow and imagine a spot there covered with creepers in the stage of decay and you will be struck with the resemblance]. 5.

*Prose*—অম্মোরুহকেশরদ্যুতীঃ জটাঃ দধানং শরচ্চন্দ্রমরৌচিরোচিষং বিপাকপিঙ্গাঃ তুহিনস্থলীকুহাঃ ব্রততীততীঃ দধানং ধরাধরেন্দ্রম্ ইব ( অমুম্ অবোধি ) ॥ ৫ ॥

*Eng.*—Him, having the glow of the beams of the autumnal moon and wearing matted locks of the lustre of lotus filaments, like the lord of hills carrying masses of creepers growing on snow-fields and yellow with age. 5.

*Beng.*—মুনি স্বয়ং শরতের চন্দ্রকিরণের ন্যায় শুভ্র, আর তাঁহার জটা পদ্মের কেশরের ন্যায় পীতবর্ণ । অতএব উদ্ধর ভাগে তুষারধবল ভূমিতে লতাজাল গুলু হইয়া পীতবর্ণ হইলে হিমালয়ের যেমন শোভা হয় তাঁহারও তেমনই হইয়াছিল ॥ ৫ ॥



*Expl.*—In person white like the beams of the autumnal moon, he, wearing matted locks that were yellow like the filaments of the lotus, looked like the Himalaya bearing yellow heaps of decayed creepers in the region of perpetual snow. 5.

*Malli.*—दधानमिति । पुनः ? ‘अम्भोरुहकेशरदुतौः’ पद्मकिञ्जल्कप्रभा-  
पिशङ्गीः इत्यर्थः ‘जटाः दधानं’ स्वयं तु ‘शरच्चन्द्रमरोचिरिव रोचिः<sup>१</sup>’ यस्य तं  
धवलमित्यर्थः अतएव ‘विपाकेन’ परिणामेन ‘पिङ्गाः’ पिङ्गलाः । तुहिनस्थल्यां  
तुषारभूमौ रोहन्तीति ‘तुहिनस्थलीरुहः व्रततीततीः’ लताव्यूहान् [ “वल्ली तु व्रतती  
लता” इत्यमरः ] ‘दधानम्’ । ‘धराधरेन्द्रः’ हिमवान् [ तुहिनस्थली इति लिङ्गात्  
नारदोपमानत्वाच्च<sup>२</sup> ] । तम् ‘इव’ स्थितम् ॥ ५ ॥

### NOTES ON MALLI

1. कान्तिः । 2. तुहिन &c.—This is indicated by तुहिनस्थली also by the fact that Narada has been compared with it (*Char.*).

*Sara*—धवलकान्तेनारदस्य शिरसि पिङ्गला जटाः । तेनासौ अधित्यकायां  
तुषारधवलासु स्थलीषु शृङ्गाभिः पिङ्गलाभिले ताभिः हिमगिरिरिव शुशुभे ॥ ५ ॥

### CHARCHA

1. दधानम्—धा + शानच् कर्त्तरि दधानः carrying. तम् । धारयमाणम् ।  
Qual. अमुम्, Sl. 3.

2. अम्भोरुह &c.—अम्भस् water. केशर filaments. दिव + क्तिन् भावे  
करणे वा दुतिः lustre. अम्भसि रोहति इति अम्भस् + रुह + क कर्त्तरि अम्भोरुहम्  
lotus, उपपदतत्— । तस्य केशराः, इतत्— । तेषां दुतिः, इतत्— । अम्भो-  
रुहकेशरदुतिरिव दुतिः आसाम् अम्भोरुहकेशरदुतयः, बहु—by the Varttika  
“सप्तसुपमानपूर्वस्योत्तरपदलोपश्च वक्तव्यः” (App.). ताः । Qual. जटाः ।

3. शरच्चन्द्र &c.—शरत् autumn. चन्द्र moon, here, full-moon.  
मरोचि ray. रोचिस् lustre. शरदः चन्द्रः, इतत्— । तस्य मरोचिः, इतत्— ।  
तस्य तस्या वा रोचिः शरच्चन्द्रमरोचिरोचिः, इतत्— । तदिव रोचिः अस्य  
शरच्चन्द्रमरोचिरोचिः, बहु— । तम् । Qual. अमुम्, Sl. 3. The बहु—is  
by “सप्तसुपमान—” as above. Malli expounds in a slightl



different manner. His उपमान is शरच्चन्द्रमरीचि with which he compares the रोचिम् of the sage. His शरच्चन्द्रमरीचिरिव is a compound with इव for the उत्तरपद । This उत्तरपद is dropped by the Varttika “सप्तसुपमान—” (App.). This is more logical than our exposition which is the current exposition.

4. विपाक &c.—वि + पच + घञ् भावे विपाकः maturity. पिङ्ग yellow. विपाकेन पिङ्गाः, इतत्— । ताः । Qual. व्रततीततीः । Comp. “असौ पृथुस्तम्बभृतः पिशङ्गतां गता विपाकेन फलस्य शालयः ।”—*Bharavi*.

5. तुहिन &c.—तुहिन snow. स्थन् + डीष् स्त्रियाम् स्थली a natural site, अकृविमा भूमिः । तुहिनस्य स्थली, इतत्— । तस्यां रोहन्ति इति तुहिन-स्थली + रुह + क्तिप् कर्तरि स्त्रियाम् तुहिनस्थलीरुहः, उपपदतत्— । ताः । Qual. व्रततीततीः । Decline तुहिनस्थलीरुट्—रुहौ—रुहः ।—रुहम्—रुहौ—रुहः ।—रुहा—रुड्भ्याम् &c.

6. धरा &c.—धृ + अच् कर्तरि स्त्रियाम् धरा earth. धरायाः धराः धराधराः sustainers of the earth, i. e., mountains. इतत्— । Comp. पयोधरान्, Sl. 4. तेषाम् इन्द्रः लक्षणया राजा धराधरेन्द्रः the king of mountains, i. e., the Himalaya, इतत्— । तम् । कर्म of अबोधि, Sl. 3. Malli gives reasons why धराधरेन्द्र is हिमालय—(a) Because of the mention of snow-fields, as snow is not seen in other mountains. (b) Because नारद is compared to it. It is not clear what he means by this ; perhaps the idea is that no mountain except Himalaya is holy enough for the purpose. But why all this trouble ? Himalaya was actually the crowned king of mountains. Comp. “यज्ञाङ्गयोनिस्त्वमवेचा यस्य सारं धरिवीधरणक्षमञ्च । प्रजापतिः कल्पितयज्ञभागं शैलाधिपत्यं स्वयमन्वतिष्ठत् ॥”—*Kumara I*.

7. व्रतती &c.—व्रतती creeper. तन् + क्तिन् भावे तति array. व्रततीनां ततयः, इतत्— । ताः । कर्म of the क्रिया in दधानम् । Here व्रततीनां ततयः = तताः व्रतत्यः by the maxim भावानयने द्रव्यानयनम् ।

8. Voice—...दधानः...रोचिः...दधानः...धराधरेन्द्रः...( असौ अबोधि ) ।

6. *Clad in dark deer-skin he imitated Balarama.*

पिशङ्गमौञ्जीयुजमर्जुनच्छदि वसानमेणाजिनमञ्जनद्युति ।

सुवर्णसूत्राकलिताधराम्बरां विडम्बयन्तं शितिवाससस्तनुम् ॥६॥



*Prak.*—शितिवासस्तनुं विडम्बयन्तम् असुम् अबोधि [He saw the sage imitating the person of the dark-robed Balarama]. How so ? —अर्जुनच्छविम् असुम् [The sage was white-coloured like Balarama]. Balarama used to wear a blue garment—अञ्जनदुति एणाजिनं वसानम् असुम् [The sage's garment was a dark deer-skin]. What was the sage's waist-band ?—पिशङ्गमौञ्जीयुजम् असुम् [The band was of *Munja* grass dried yellow]. And of Balarama ?—सुवर्ण-सूत्राकलिताधराम्बरां तनुम् [Balarama's lower garment was held fast by a string of gold, furnishing another point of resemblance].

*Prose*—पिशङ्गमौञ्जीयुजम् अर्जुनच्छविम् अञ्जनदुति एणाजिनं वसानं सुवर्ण-सूत्राकलिताधराम्बरां शितिवाससः तनुं विडम्बयन्तम् ( असुम् अबोधि ) ॥ ६ ॥

*Eng.*—Him, white of complexion, with a yellow belt of *Munja* grass and wearing a deer-skin of the lustre of collyrium, thus imitating the person of Balarama with the lower garment fastened with strings of gold. 6.

*Beng.*—मुनिर देह शुभ्र, परिधाने कृष्णवर्ण-चर्म उहा। मुञ्जतृण-पिशङ्ग कटिसूत्रे आवद्ध। ताई ताँहाके नीलाम्बर-सुवर्णसूत्रे कृतग्रन्थि नील अधोवास-आच्छादित देहेर गाय देखाइतेछिल ॥ ६ ॥

*Expl.*—In his white body and yellow-girdled skin of black antelope, the sage imitated the person of Balarama with his sable robe fastened with a chain of gold. 6.

*Malli.*—पिशङ्गति । पुनः कीदृशम् ? मुञ्जस्तृणविशेषः । तन्मयी मेखला मौञ्जी । पिशङ्गा<sup>१</sup> मौञ्जा युज्यते इति 'पिशङ्गमौञ्जीयुक्' । तम् [ "सत्सूत्रिष—" इत्यादिना क्विप् । "स्त्रियाः पुं वत्—" इति पिशङ्गशब्दस्य ( ? पिशङ्गीशब्दस्य ) पुं वद्भावः ] 'अर्जुनच्छवि' धवलकान्तिम् [ "वलक्षो धवलोऽर्जुनः" इत्यमरः ] 'अञ्जनदुति' अञ्जनवर्णम् 'एणाजिन' कृष्णमृगचर्म 'वसानम्' आच्छादयन्तम् [ वस आच्छादने इति धातोः शानच् ] 'सुवर्णसूत्रेण' कनकमेखलया 'आकलित' बद्धम् 'अधराम्बरम्' अन्तरीयकं<sup>२</sup> यस्याः तां 'शितिवाससः' नीलाम्बरस्य रामस्य 'तनु' विडम्बयन्तम् अनु-कुर्वाणमित्यर्थः [ आर्थी इयमुपमा<sup>३</sup> ] ॥ ६ ॥



## NOTES ON MALLI

1. पिङ्गलवर्णया। 2. अधोवासः। 3. This is an उपमा of the आर्थो class (in which the comparison is inferred from the sense).

*Sara*—तदा बलदेवस्य सितेन देहेन सिताङ्गस्य नारदस्य समता दृष्टा। एकव नीलमम्बरं कनकमेखलायन्त्रितम्, अन्यत्र च कृष्णमृगचर्म पिङ्गलया मौञ्ज्या बद्धम् ॥ २ ॥

## CHARCHA

1. पिङ्ग &c.—पिङ्ग reddish-brown, tawny. मुञ्जा a sort of grass. तस्या विकारः इति मुञ्जा + अण् स्त्रियाम् मौञ्जी made of the *munja* grass. This is a girdle worn at the time of investiture with the sacred thread. The ceremony is known as मौञ्जीबन्धनम्। पिङ्गौ मौञ्जी पिङ्गमौञ्जी, कर्मधा—। तथा युज्यते इति पिङ्गमौञ्जी + युज् + क्तिप् कर्त्तरि पिङ्गमौञ्जीयुक् endowed with a brown girdle of *munja* grass, उपपदतत्—। तम्। Qual. असुम् Sl. 3. Malli's rules are—  
(a) “स्त्रियाः पुं वद्भाषितपुंस्कादनूङ्समानाधिकरणे स्त्रियामपूरणौप्रियादिषु”—An attributive takes the masculine form when it qualifies an उत्तरपद in the feminine which is not पूरणप्रत्ययान्त or of the प्रियादि class ;  
(b) “सत्सूक्ष्मदुहदुहयुजविदभिदह्निदजिनोराजासुपसर्गेऽपि क्तिप्” (App.)

2. अर्जुन &c.—अर्जुन white. कृवि complexion. अर्जुना कृविः अस्य, बहु—। तम्। Qual. असुम्, Sl. 3.

3. वसानम्—वस + शानच् कर्त्तरि wearing. तम्। Qual. असुम्, Sl. 3.

4. एण &c.—एण deer. अजिन skin. एणस्य अजिनम्, इतत्—। तत्। कर्म of the क्रिया in वसानम्। “न लोकाश्चय—” इति षष्ठौनिषेधः (App.). This was his lower garment, the upper garment being a चमूरुचर्म (Sl. 4).

5. अञ्जन &c.—अञ्जन collyrium. द्यति lustre (Sl. 6). अञ्जनस्य द्यतिः, इतत्—। अञ्जनद्यतिरिव द्यतिरस्य, बहु—। तत्। Qual. एणाजिनम्। The बहु—is by “सप्तमुपमान—” (Sl. 5 and App.).

6. सुवर्ण &c.—सुवर्ण gold. सूत्र thread. आ + कल + णिच् स्वार्थ + क्त कर्मणि आकलित worked, arranged. अधर lower. अम्बर garment. अधरम् अम्बरम् अधराम्बरम् lower garment, इतत्—। सुवर्णस्य सूत्रम् or सुवर्णविकारः सूत्रम्, इतत्—or कर्मधा—। तेन आकलितम्, इतत्—। सुवर्णसूत्राकलितम् अधराम्बरम् अस्याम्, बहु—। ताम्। Qual. तनुम्।



7. विडम्बयन्तम्—वि + डम्ब + णिच् स्वार्थे + शत कर्त्तरि विडम्बयन् imitating. तम्। Qual. असुम्, Sl. 3.

8. शितिवाससः—शिति white, black. “शितौ धवलमेवकौ” इत्यमरः। वासस् garment. शिति वासः अस्य, बहु—। तस्य। शेषे षष्ठी। Refers to बलराम who used to don dark garments.

9. तनुम्—तनु person. ताम्। Here नारद is compared to तनु, but from the points of resemblance noted in the verse the natural conclusion seems to be that the sage resembled Balarama himself ; yet the poet says he resembled the latter's तनु only, for reasons difficult to guess. तनु again is in the *feminine* which too is a blemish in the उपमा। Was it metrical difficulties that led the poet to adopt this strange course ?

10. Voice—...युक् ...कृविः...वसानः...विडम्बयन् (असौ अबोधि)।

7. With his golden sacred thread he looked like a block of autumn-cloud with lightning flashing across.

विहङ्गराजाङ्गरुहैरिवायतैर्हिरण्मयोर्वीरुहवस्त्रितन्तुभिः।

कृतोपवीतं हिमशुभ्रमुच्चवैर्घनं घनान्ते तडितां गुणैरिव ॥ ७ ॥

*Prak.*—हिमशुभ्रम् असुम् अबोधि [The sage looked white like snow]. We are sick of listening to your tales of his white colour—वनात्ते उच्चकैः घनम् इम असुम् [He saw him like a big white cloud in Autumn]. Well, what then ?—तडितां गुणैः कृतोपवीतं घनमिव असुम् [Like a cloud encircled by streaks of lightning]. How so ?—हिरण्मयोर्वीरुहवस्त्रितन्तुभिः कृतोपवीतम् असुम् [His sacred thread was made of fibres of creepers that grow on a golden soil and consequently were themselves golden too]. You want pretty long fibres for the sacrificial thread—विहङ्गराजाङ्गरुहैरिव आयतैः तन्तुभिः [The fibres were indeed long and looked like the feathers (hair ?) of Garuda which are golden].

*Prose*—विहङ्गराजाङ्गरुहैरिव आयतैः हिरण्मयोर्वीरुहवस्त्रितन्तुभिः कृतोपवीतं हिमशुभ्रं घनान्ते तडितां गुणैः (उपलक्षितम्) उच्चकैः घनमिव (असुम् अबोधि) ॥ ७ ॥

*Eng.*—Him, snow-white, with the sacred thread made of



tendrils of creepers growing on golden soil and long like the feathers (hair ?) of the king of birds and thus like a high cloud in autumn with a circuit made by streaks of lightning. 7.

*Beng.*—সুবর্ণ ভূমিতে জাত, গরুড়ের পালকের ( লোমের ? ) মত দীর্ঘ, সুবর্ণলতার তন্তুদ্বারা কৃত উপবীতে শোভিত তুষারের আয় শুভ নারদকে বিদ্যাম্বিতায় শোভমান বৃহৎ একখানি শরতের মেঘের আয় দেখাইতেছিল ॥ ৭ ॥

*Expl.*—Narada was white in the body and his sacred thread was of gold. He thus looked like a big autumn-cloud with a streak of lightning flashing right across it. 7.

*N. B.*—In Autumn the clouds are almost devoid of water and the play of lightning in them is a very rare phenomenon to say the least of it.

*Malli.*—পুনঃ ? ‘বিহঙ্গরাজাঙ্গরুহৈরিব’ গুরুত্মল্লোমতুল্যৈরিব ‘আয়তৈঃ’ দীর্ঘৈঃ । হিরণ্যস্য বিকারঃ ‘হিরণ্যগ্ৰী’ [ “দাঙ্ঘিনায়ন” — ইত্যাदिना मयटि यलोपनिपातः<sup>1</sup> ] তস্যাম্ ‘উল্য্য’ রুহাঃ’ রুড়াঃ [ इगुपधलक्षणः कप्रत्ययः<sup>2</sup> ] তাসাং ‘বল্লীনাং তন্তুभिঃ’ । তন্তুল্যৈঃ সুস্লামবয়বৈঃ উপাদানগুণাত্ হিরণ্যময়ৈঃ<sup>3</sup> । ‘কৃতোপবীত’ শোভার্থং কল্পিতযজ্ঞসূত্রং স্বয়ং ‘হিমশুম্ভম্’ অতএব ‘ঘনান্তে’ শরদি ‘তড়িতাং গুণৈঃ’ উপলক্ষিতম্ [ “তড়িত সৌদামনী বিদ্যুত্” ইত্যমরঃ ] উচ্চৈরেব ‘উচ্চকৈঃ’ উন্নতং ‘ঘনং’ মেঘম্ ‘ইব’ স্থিতম্ ॥ ৩ ॥

### NOTES ON MALLI

1. When मयट् is attached, य disappears by निपातन in the rule “দাঙ্ঘিনায়ন—” (*Char.*). 2. The affix is क guided by an इक् as उपधा (*Char.*). 3. Like them (*i. e.*, like the feathers of Garuda) slender in body and golden by virtue of the materials.

*Sara*—সিতাঙ্গো নারদঃ সুবর্ণময়ীभिঃ লতাभिঃ কৃতোপবীতঃ তড়িল্লতালিঙ্গিতো মহানিব কশ্চিত্ শরন্ম ঘো বিরজি ॥ ৩ ॥

### CHARCHA

1. বিহঙ্গ &c.—বিহায়স্ sky. বিহায়সা গচ্ছন্তি ইতি বিহায়স্ + গম + খচ কৰ্ত্তরি বিহঙ্গাঃ or বিহঙ্গমাঃ birds, উপপদতৎ— । অঙ্গেষু রোহন্তি ইতি অঙ্গ + রুহ + ক কৰ্ত্তরি অঙ্গরুহাঃ feathers. উপপদতৎ— । বিহঙ্গানাং রাজা ইতি



विहङ्गराजन् + टच् समासान्त विहङ्गराजः the king of birds, *i. e.*, Garuda. इतत्—। तस्य अङ्गरुहाः, इतत्—। तैः। करण of the क्रिया in कृत (कृतोपवीत)। Here विहायस् becomes विह in connection with खच् by the Varttika “विहायसो विह च” and गम् drops स् optionally by “खच् डिङा वक्तव्यः”। विहग is with ड and the Varttika “डे च विहादेशो वक्तव्यः”। The समासान्त affix टच् is guided by the rule “राजाहः-सखिभ्यष्टच्” (The rule for क is “इगुपधज्ञाप्रौक्किरः कः” (App)). रुह is इगुपध, *i. e.*, has an इक् (इ, उ, ऋ, लृ) for its pen-ultimate. The resemblance lies in length and also in the material which is gold in both cases. *Hair* in a *bird* is difficult to conceive and feather again is not easy to twist into threads.

2. आयतैः—आ + यम + क्त कर्त्तरि आयत long. तैः। Qual. हिरण्मयो-र्वीरुहवल्लीनन्तुभिः।

3. हिरण्मय &c.—हिरण्य gold. तस्य विकार इति हिरण्य + मयट् स्त्रियां हिरण्मयी gold. उर्वी earth. वल्ली creeper ; वल्ली is also correct. तन्तु tendril. हिरण्मयी उर्वी हिरण्मयोर्वी golden soil, कर्मधा—। तस्यां रोहन्ति इति हिरण्मयोर्वी + रुह् + क कर्त्तरि स्त्रियाम् हिरण्मयोर्वीरुहाः, उपपदतत्—। तादृश्यः वल्लयः, कर्मधा—। तासां तन्तवः, इतत्—; तैः। करण of कृत। Here Malli thinks that the creepers are golden because growing on a soil of gold (उपादान &c.). Malli's rule for यलोप in हिरण्मय is “दाण्डिनायन हास्तिनायन आथर्वणिक जैह्माशिनेय वाशिनायनि भौणहत्य धेवत्य सारव ऐक्षाक मेतेय हिरण्मयानि”।

4. कृत &c.—उप + वि + इ + क्त कर्त्तरि उपवीत that which has gone round keeping close to the body, *i. e.*, the sacrificial thread कृतम् उपवीतम् अस्य, बहु—। तम्। Qual. अमुम्, Sl. 3. (Malli). Or qual. both अमुम् and घनम्। Malli has शोभार्थम्। But शोभा in a sage of Narada's standing sounds curious.

5. हिम &c.—हिम snow. हिममिव शुभ्रः हिमभुम्भः, उपमानकर्मधा—। तम्। Qual. अमुम्, Sl. 3. (Malli). Or, qual. both अमुम् and घनम्।

6. उच्चैः—उच्चैस् high ; an अव्यय। उच्चैरेव इति उच्चैस् + अकच् स्वार्थे। तम्। Qual. घनम्। The resultant word here is also an अव्यय, because अकच् comes just before the ऐस् portion (टि) of उच्चैस् by the rule “अव्ययसर्वनामानाम् अकच् प्राक् टेः”। Thus उच्च +



अकच् + ऐम् = उच्चकैः in which the अकच् (*i. e.* अक्च्) acts like an आगम and therefore does not alter the character of the stem.

7. घनम्—कर्म of अबोधि, Sl. 3.

8. घनान्ते—घन cloud. By लक्षणा (transference of epithets) this means the season for clouds, *i. e.*, वर्षा । घनस्य अन्तः घनान्तः end of the rains, *i. e.*, शरत्, इतत्— । तस्मिन् । We may also say घनानाम् अन्तः disappearance of clouds, इतत्— । सः अस्ति अस्मिन् इति घनान्त + अच् मत्वर्थे घनान्त the time when rains cease, *i. e.*, autumn.

9. गुणैः—गुण string. तः । Malli has उपलक्षणे श्या । This would mean that clouds were indicated ( लक्षणा ) by तडिद्गुण, *i. e.*, a white mass seen in the sky is known as a piece of cloud by the flash of lightning. This is unusual. It is better to construe तडितां गुणैः कृतोपवीतं घनमिव । गुण and तन्तु will then correspond and the resemblance will be closer (see *Prak*).

10. Voice—...कृतोपवीतः हिमशुभ्रः...( उपलक्षितः )...घनः...( असौ अबोधि ) ।

निसर्गचित्तोज्ज्वलसूक्ष्मपद्मणा लसद्विसक्केदसिताङ्गसङ्गिना ।

चकासतं चारुचमूरुचर्मणा कुथेन नागेन्द्रमिवेन्द्रवाहनम् ॥ ८ ॥

8. *Wrapped in a Chamuru skin he looked like  
Airavata in his rich coverlet.*

*Prak.*—इन्द्रवाहनत् नागेन्द्रमिव असुम् अबोधि [He appeared to him like Indra's tusker Airavata]. How so?—चारुचमूरुचर्मणा चकासतम् असुम् [He was wrapped in a fine skin of the Chamuru deer]. Where is the resemblance?—कुथेन चकासतं नागेन्द्रमिव [Airavata in his rich coverlet bore the same appearance as the sage with his Chamuru skin on]. But Airavata is white in the body—लसद्विसक्केदसिताङ्गसङ्गिना चमूरुचर्मणा [In person the sage was white like a lotus-fibre, and, with the deer skin on, he looked like Airavata in his rich coverlet]. But the coverlet was worked in a beautiful pattern—निसर्गचित्तोज्ज्वलसूक्ष्मपद्मणा चमूरुचर्मणा [The deer skin was naturally spotted and the hair on it



was exquisitely fine. Hence the sage's wrap also showed a beautiful pattern]. 8.

*Prose*—निसर्गचिद्योज्ज्वलसूक्ष्मपक्ष्मणा लसद्विसक्केदसिताङ्गसङ्गिना चारुचमूरु-  
चमेणा कुथेन इन्द्रवाहनं नागेन्द्रमिव चकासतम् ( असुम् अबोधि ) ॥ ८ ॥

*Eng.*—Him, like Indra's mount, the prince of tuskers, in his housings, showing off in a beautiful skin of the Chamuru deer with naturally spotted fine bright hair and clinging to his person that was white like a lustrous bit of lotus-fibre. 8.

*Beng.*—তাহার উজ্জ্বল মৃণাল খণ্ডের আয় শুভ দেহে স্বভাবতঃ নানাবর্ণ ও উজ্জ্বল সূক্ষ্ম লোমে শোভিত একখানি চমুরুচর্ম ছিল। তাহাতে তাঁহাকে বিচিত্রবর্ণ আস্তরণে সজ্জিত ইন্দের ঐরাবত হস্তীর আয় দেখাইতেছিল ॥ ৮ ॥

*Expl.*—A naturally spotted Chamuru skin with a fine glossy coat was on the sage's back. With this he appeared like Indra's white elephant Airavata in his gorgeous rappings. See *Prak.*

*Malli*—निसर्गेति । पुनः ? 'निसर्गात्' स्वभावादेव 'चित्राणि' श्रवलाणि 'उज्ज्वलानि' भास्वराणि 'सूक्ष्माणि पक्ष्माणि' लोभानि यस्य तेन 'लसन्' यो 'विसक्केदः' मृणालखण्डः [ "क्वेदः खण्डोऽस्त्रियाम्" इति त्रिकाण्डशेषः ] तद्वत् 'सिते अङ्गे' वपुषि 'सङ्गिना' सक्तेन 'चारुणा' मनोहरेण 'चमूरुचमणा' मृगत्वचा 'कुथेन' पृष्ठास्तरणेन [ 'प्रवेण्यास्तरण' वर्णः परिस्तीमः कुथो द्वयोः" इत्यमरः ] 'इन्द्रवाहनं' नागेन्द्रम् 'ऐरावतम्' 'इव चकासत' शोभमानम् [ इन्द्रस्य वाहनम् इति स्वस्वामिभावमावस्य विवक्षितत्वात् "वाहनमाहितात्" इति न णत्वम् । यथाह वामनः—"नेन्द्रवाहन-शब्दे णत्वम् । आहितत्वेन अविवक्षितत्वात्" इति<sup>१</sup> । चकासतेः शतरि 'नाभ्यस्ताच्छतुः' इति नुमभावः । "जक्षित्यादयः षट्" इत्यभ्यस्तसंज्ञा<sup>२</sup> ] ॥ ८ ॥

### NOTES ON MALLI

1. इन्द्रस्य &c.—We do not get णत्व by the rule "वाहन—" (*Char.*) because इन्द्रस्य वाहनम् here merely states the relation of the possessor and the possessed. So says Vamana—"There is no णत्व in इन्द्रवाहन because it is not meant to say that Indra



is at the time on its back. 2. शट् coming after कास, there is no नुम् owing to the prohibition “नाभ्यस्ताच्छतुः” (*Char*) कास is designated अभ्यस्त by the rule “जक्षित्यादयः षट्” ।

*Sara*—तस्य सिते पूर्वकाये चित्वैरुज्ज्वलैस्तनुभिश्च लोमभिः शोभमानं चमूरुचर्मं आसीत् । तेन चासौ विचित्रेण आस्तरणेन भूषितपृष्ठः धवलाङ्गो गजराज ऐरावत इव शुशुभे ॥ ८ ॥

## CHARCHA

1. निसर्ग &c.—नितरां सृज्यते अनेन इति नि + सृज् + घञ् करणे निसर्गः nature. चित् spotted, parti-coloured. उद् + ज्वल् + अच् कर्त्तरि उज्ज्वल bright, glossy. सूक्ष्म fine. पक्ष्मन् hair. चित्वाणि उज्ज्वलानि सूक्ष्माणि पक्ष्माणि अस्य अस्मिन् वा चित्वोज्ज्वलसूक्ष्मपक्ष्म, बहु— । निसर्गेण चित्वोज्ज्वलसूक्ष्मपक्ष्म, इतत्— । तेन । Qual. चारुचमूरुचर्मणा । The बहु—with four constituents here is quite legitimate, the rule being “अनेकमन्य-पदार्थे” in which अनेक may mean any number more than one.

2. लसत् &c.—लस + शट् कर्त्तरि लसन् bright, lustrous. विस lotus-shoot. छिद् + घञ् कर्मणि छेद piece. सञ्ज + घञ् भावे सङ्गः correct. विसस्य छेदः विसच्छेदः a bit of lotus-shoot. लसन् विसच्छेदः, कर्मधा— । स इव सितम्, उपमानकर्मधा— । तादृशम् अङ्गम्, कर्मधा— । तस्य सङ्गः । सः अस्य अस्ति इति लसद्विसच्छं दसिताङ्गसङ्ग + इति सत्वर्थे । तेन । Qual. चारुचमूरुचर्मणा ।

3. चकासतम्—चकास् to shine ( अदादि ) + शट् चकासत् appearing. तम् । Qual. असुम्, Sl. 3 Here we do not get चकासन्तम् because चकास् is regarded as an अभ्यस्तधातु by the rule “जक्षित्यादयः षट्”—जक्ष and the six roots that follow it are called अभ्यस्त । These are जक्ष, जागृ, दरिद्रा, चकास्, शास्, दीधी, वेवी । Next by the rule “नाभ्यस्ताच्छतुः” नुम् is prohibited after अभ्यस्त roots ending in शट् । Hence decline चकासत् चकासतौ चकासतः । चकासतम् &c.

4. चारु &c.—चमूरु is a species of deer. It is different from चमर which gives us the चामर । Amara mentions twelve species thus :—“कदली...चमूरुप्रियकावपि...रोहिताश्चमरो मृगाः” which shows the difference. चमूरोश्चर्म, इतत्— । चारु चमूरुचर्म, कर्मधा— । तेन । हेतौ श्या ।



5. कुथेन—हेतौ श्या ।

6. नागेन्द्रम्—Expound like गजेन्द्र, sl. 4. कर्म of अबोधि, sl. 3. Refers to the ऐरावत । The elephant is white.

7. इन्द्र &c.—वाह्यते अनेन अस्मिन् वा इति वह + णिच् + ल्युट् करणे अधिकरणे वा वाहनम् mount. Or वाहते प्रयत्नातिशयं करोति इति वाह + ल्युट् कर्त्तरि बाहुलकात् वाहनम् । इन्द्रस्य वाहनम्, इतत्— । तत् । Qual. नागेन्द्रम् । Here ए was expected in वाहन by the rule “वाहनमाहितात्”—वाहन takes ए if the cause be in a पूर्वपद that indicates the rider. इन्द्र is the rider of ऐरावत and contains र which is a cause for the change. Why not then इन्द्रवाहण here with the cerebral ए ? The answer is, इन्द्र was not actually आहित on the back of the elephant, i. e., the meaning is “the mount of Indra” and not “the mount with Indra on its back.” Hence the rule does not apply.

8. Voice—...वाहनं नागेन्द्र इव चकासत् ( असौ अबोधि ) ।

9. The Sage was working his rosary and the beads of clear crystal therein appeared as if spliced with coral in the fore-half.

अजस्रमास्फालितवल्ग्वकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया ।

पुरः प्रबालैरिव पूरितार्द्धया विभान्तमच्छस्फटिकाक्षमालया ॥८॥

Prak.—अच्छस्फटिकाक्षमालया विभान्तम् असुम् अबोधि [He saw the sage with a string of beads of clear crystal]. What sort of a string ?—प्रबालैः पुरः पूरितार्द्धया इव मालया [It seemed as if the beads were coral in the fore-half]. How so ?—अजस्रम् आस्फालितवल्ग्वकी-गुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया मालया [The lyre was his favourite instrument. He had frequent occasion in the day to test its tune and try the strings with his thumb-nail. Thus, through constant friction, the nail had become beautifully bright. Now, the natural hue of the nail was red. Hence while he was counting the rosary, the beads, drawn in by the first joint of the thumb-nail, got tinged red in front by the glow of the nail and looked as if they were half coral and half crystal]. 9.



*Prose*—अजस्रम् आस्फालितवल्लकीगुणचतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया पुरः प्रबालैः पुरितार्द्धया इव अच्छस्फटिकाक्षमालया विभान्तम् (अमुम् अबोधि) । ९ ।

*Eng.*—Him, appearing with a rosary of clear crystal (the beads of which were) as if inlaid with coral in the half in front, being (because) tinged by the glow of the thumb-nail that was brightened by the friction of the strings of the lyre that were struck with it incessantly. 9.

*Beng.*—देखिलेन मुनिर हाते अछस्फटिकेर जपमाला रहियाछे । किन्तु मुनि सर्वदाई ताहार बीणार गुण गुलिते बृहद्गुष्ठेर नथे बङ्कार दितेन ; यर्षणे अभावरक्त नथ समधिक उज्ज्वल होयाते ताहार प्रभाय अल्लिखु हईया मालार गुलिकार समुत्थेर अर्क येन प्रबाले पूरित हईया गियाछे ॥ ९ ॥

*Expl.*—See *Prak.* from “The lyre” to “half crystal.” 9.

*Malli.*—अजस्रमिति । पुनः ? ‘अजस्र’ प्राचुर्येण ‘आस्फालिताः’ ताडिताः । सौष्ठवपरीक्षार्थं न्युज्जाङ्गुष्ठेन तन्वीताङ्गुष्ठं प्रसिद्धम्<sup>१</sup> । तेषां ‘वल्लकीगुणानां’ वीणातन्वीणां ‘चतेन’ सङ्घर्षणेन ‘उज्ज्वलैः अङ्गुष्ठनखांशुभिः भिन्नया’ मिश्रया तद्रागरक्तया इत्यर्थः अतएव ‘पुरः’ पुरोभागे ‘प्रबालैः’ विद्रुमैः [ “अथ विद्रुमः पुंसि प्रबालं पुंनपुंसकम्” इत्यमरः ] ‘पुरितार्द्धया इव’ स्थितया ‘अच्छस्फटिकाक्षमालया’ स्वच्छस्फटिकानां मालया जपमालया इत्यर्थः [ “अच्छो भल्लूके स्फटिकेऽमलेऽच्छाभिमुखेऽव्ययम्” इति हेमचन्द्रः<sup>२</sup> । तथाप्रसिद्धस्फटिकग्रहणात् ऋषेर्मोक्षार्थित्वं व्यन्यते । “स्फटिको मोक्षदः परम्” इति मोक्षार्थिनां स्फटिकाक्षमालाविधानात्<sup>३</sup> ] ‘विभान्त’ भासमानम् [ भातेः शतप्रत्ययः । अव “नखांशुभिन्नया” इति स्वगुणत्यागेन अन्यगुणस्वीकारलक्षणस्तद्गुणालङ्कारः । उक्तः ( ? उक्तञ्च ) “तद्गुणः स्वगुणत्यागात्” इति<sup>४</sup> ] ॥ ९ ॥

### NOTES ON MALLI

1. सौष्ठव &c.—Striking the strings with the bent thumb to test their suitability is well known. 2. अच्छ means भल्लूक (bear), स्फटिक (crystal), अमल (clear) and when meaning अभिमुख it is an अव्यय । 3. तथा &c.—‘तथा’ तेन प्रकारेण मोक्षदत्वेन, इति यावत् ‘प्रसिद्धः’ विज्ञातः यः ‘स्फटिकः’ तस्य ‘ग्रहणात्’ । [The language is rather loose, making स्फटिक itself as मोक्षार्थी] । The longing of the sage for salvation, is disclosed by the mention of स्फटिक, which



is known as such (conferring salvation) from the prescription of rosaries of crystal beads, for those who seek salvation, by texts like "glass is the best procurer of salvation". 4. अव &c.—Here the अलङ्कार is तद्गुण of which the indication is the acceptance of another's characteristics at the sacrifice of one's own. It is said—"तद्गुण arises from a renunciation of one's own characteristics". (See *Charcha*).

*Sara*—हस्ते तस्य स्फटिकाक्षमाला आसीत् । परन्तु तन्वीसारणेषु गुणताडनात् गाढारुणस्य अङ्गुष्ठनखस्य रागेण पूर्वार्द्धेषु रक्ताः सत्यः गुलिकास्तत्र प्रबालपूरिता इव दृशिरे ॥ ९ ॥

### CHARCHA

1. अजस्रम्—न जस्यति सुञ्चति इति नज् + जस + र कर्त्तरि अजस्रम् ceaseless. तत् यथा तथा अजस्रम् ceaselessly ; hence, frequently. Qual. the क्रिया in आस्फालित । Here the समास is of the सुप् in नज् with the root जसु मोक्षणे । धातुना समासः । Comp. "सुपां सुपा तिङा नाम्ना धातुनाऽथ तिङां तिङा । सुबन्तेनेति च प्रोक्तः समासः षड्विधो बुधैः ॥" The rule is "नमि कम्पि स्मि अजस कम हिंस दीपो रः" ।

2. आस्फालित &c.—आ + स्फाल + णिच् + क्त कर्मणि आस्फालित struck. वल्लकी lyre. गुण string. क्षण + क्त भावे क्षत (sore) friction. अङ्गु hand ; अङ्गौ तिष्ठति प्राधान्येन इति अङ्गु + स्था + क कर्त्तरि अङ्गुष्ठः thumb, उपपद-तत्—। न खम् आकाशमस्य इति नखः, बहु—( नज् प्रकृत्या ) । अंशु glow. भिद + क्त कर्मणि भिन्न blended. वल्लक्या गुणाः वल्लकीगुणाः the strings of the lyre, इतत्—। अङ्गुष्ठस्य नखः अङ्गुष्ठनखः the thumb-nail, इतत्—। आस्फालिता वल्लकीगुणाः the strings of the lyre that are struck, कर्मधा—। तेषां क्षतम्, इतत्—। तेन उज्ज्वलः, इतत्—। आस्फालितवल्लकीगुणक्षतोज्ज्वलः अङ्गुष्ठनखः, कर्मधा—। तस्य अंशवः, इतत्—। तैः भिन्नाः, इतत्—। तथा । Qual. अक्षस्फटिकाक्षमालया । Malli expounds slightly differently.

3. पुरः—पूर्वस्मिन् देशे इति पूर्व + डि ( ७मी ) + असि स्वार्थे in the fore-part, i. e., the part nearest the thumb (that is the front of the bead because the motion is *towards* the thumb). अव्यय । अधि ७मी, or better सप्तम्यर्थस्य अन्तर्भूतत्वात् प्रातिपदिकार्थे १मा ।

4. प्रबालैः—प्रबाल coral. तैः । श्या करणे । These are red and the glow of the thumb-nail is also red. Amara reads प्रबाल ।



5. इव—This indicates उत्प्रेक्षा । As if पूरितार्द्धा ।

6. पूरित &c.—पूर + णिच् + क्त कर्मणि पूरित or पूर्ण filled. पूरितम् अर्द्धम् अस्याः पूरितार्द्धा, बहु— । तथा । Qual. अच्छस्फटिकाक्षमालया ।

7. विभान्तम्—वि + भा + शट् विभान् shining. तम् । Qual. असुम्, sl. 3.

8. अच्छ &c.—अच्छ clear. स्फटिक crystal. अक्ष originally meant रुद्राक्ष । But as these are used as beads of rosaries, it has come to mean any bead strung in a rosary. अक्षाणां माला अक्षमाला rosary, जपमाला, इतत्— । अच्छः स्फटिकः clear crystal, कर्मधा— । अच्छस्फटिकस्य अक्षमाला, इतत्— । तथा । सहार्थे श्या ।

9. Voice—...विभान् ( असौ अबोधि ) ।

10. Remark—The माला should have looked white on account of the crystal beads ; but, instead, it looks half white in the bead that is passing under the sage's thumb at the moment. Only one bead, at each instant, is therefore half red, the rest being all white. Thus, strictly speaking, there is no स्वगुणत्याग, and तद्गुणालङ्कार does not arise. The अलङ्कार is उत्प्रेक्षा as expressed by इव ।

10. *Struck by the wind, the Sage's lyre separately exhibited the notes of a certain gamut.*

रणद्विराघट्टनया नभस्वतः पृथग्विभिन्नश्रुतिमण्डलैः स्वरैः ।

स्फुटोभवद्ग्रामविशेषमूर्च्छनामवेक्षमाणं महतीं मुहुर्मुहुः ॥१॥

*Prak.*—मुहुर्मुहुः महतीम् अवेक्षमाणम् असुम् अबोधि [He saw the sage frequently turning towards his lyre, the *Mahati*, with great interest]. Why so ?—स्फुटोभवद्ग्रामविशेषमूर्च्छनां महतीमवेक्षमाणम् [Every now and then he noticed that the rise and fall of a whole compass of notes became distinctly audible in the lyre and this excited his curiosity]. Was he counting the beads and playing the lyre at the same time ?—नभस्वतः आघट्टनया पृथक् रणद्विः स्वरैः स्फुटोभवद्ग्रामविशेषमूर्च्छनां महतीम् [The wind, owing to the sage's own speed, rubbed with some force against the strings of the lyre and produced notes]. Was that enough to cause the



music ?—विभिन्नश्रुतिमण्डलैः स्वरैः [Each string produced a distinct note ; hence the music]. 9.

*Prose*—नभस्वतः आघट्टनया पृथक् रणज्ञिः विभिन्नश्रुतिमण्डलैः स्वरैः स्फुटीभव-  
द्गामविशेषमूर्च्छनां महतीं सुहसुहः अवेक्षमाणम् ( असुम् अवधि ) । १० ।

*Eng.*—Him, ever and anon regarding with interest his lyre, the Mahati, in which the rise and fall of a gamut was becoming manifest by means of notes resounding separately, from friction with the wind, with the compass of the *Srutis* rendered distinct. 10.

*Beng.*—वायुर आघाते निज वीणा महतीते भिन्न भिन्न स्वर आविर्भूत हईते-  
ছিল, তাহাদের শ্রুতিমণ্ডল পৃথক লক্ষিত হইতেছিল, ও তৎপ্রভাবে গ্রামবিশেষের  
মূর্চ্ছনা স্পষ্ট প্রকটিত হইতেছিল, মুনি বার বার উহা লক্ষ্য করিতেছিলেন ॥ ১০ ॥

*Expl.*—The wind, through the Sage's speed, rubbed with some force against the strings of his lyre, the Mahati ; each string thus produced a distinct note. Every now and then the rise and fall of a whole compass of notes became audible and the sage in curiosity turned towards the lyre with great interest. 10.

*Malli.*—रणज्ञिरिति । पुनः ? 'नभस्वतः' वायोः 'आघट्टनया' आघातेन 'पृथक्' असङ्कीर्णं 'रणज्ञिः' अनुरणनोत्पद्यमानैरित्यर्थः<sup>१</sup> [ "श्रुत्यारब्धम् अनुरणनं स्वरः" इति लक्षणात् । तदुक्तं रत्नाकरे—“श्रुत्यनन्तरभावी यः स्निग्धोऽनुरणनात्मकः । स्वतो रञ्जयति श्रोतुश्चित्तं स स्वर उच्यते ॥” इति । श्रुतिर्नाम स्वरात्मकावयवः शब्दविशेषः । तदुक्तम्—“प्रथमश्रवणाच्छब्दः श्रूयते ऋषमावकः । सा श्रुतिः संपरिज्ञेया स्वरावयवलक्षणा ॥” इति<sup>२</sup> ] 'विभिन्नानि' प्रतिनियतसंख्यया व्यवस्थितानि 'श्रुतीनां मण्डलानि' समूहाः येषां तैः 'विभिन्नश्रुतिमण्डलैः' [ श्रुतिसंख्या-नियमश्च दर्शितः—“चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः । हे हे निषादगान्धारौ विस्त्रिक्तैर्धमधैवतौ ॥”<sup>३</sup> ] । स्वराः षड्जादयः सप्त उक्तलक्षणाः<sup>४</sup> [ तदुक्तम्—“श्रुतिभ्यः स्युः स्वराः षड्जर्षभगान्धारमध्यमाः । पञ्चमो धैवतश्चाथ निषाद इति सप्त ते । तेषां संज्ञाः सरिगमपधनीत्यपरा मताः ॥” इति<sup>५</sup> ] । तैः 'स्वरैः स्फुटीभवन्त्यो



ग्रामविशेषाणां षड्जाद्यपरनामकानां स्वरसङ्घातभेदानां त्रयाणां <sup>६</sup> 'मूर्च्छना' स्वरारोहावरोहक्रमभेदो' यस्यां तां 'महतीं' महतीनान्नी निजवीणाम् [ "विश्वावसोस्तु बृहती तुम्बुरोस्तु कलावती । महती नारदस्य स्यात् सरस्वत्यास्तु कच्छपी ॥" इति वैजयन्ती ] 'मुहुर्मुहुः अवेक्षमाणम्' तन्वीयोजनाभेदलक्षणमहिम्ना पुरुषप्रयत्नमन्तरेणैव अविसंवादं ध्वनति इति कौतुकात् अनुसन्दधानम् <sup>८</sup> इत्यर्थः [ अथ ग्रामलक्षणम्—“यथा कुटुम्बिनः सर्वेऽप्येकीभूता भवन्ति हि । तथा स्वराणां सन्दोहो ग्राम इयमिधीयते ॥ षड्जग्रामो भवेदादौ मध्यमग्राम एव च । गान्धारग्राम इत्येतद्ग्रामत्रयमुदाहृतम् ॥” इति । तथा—“नन्दावर्त्तोऽथ नीमूतः सुभद्रो ग्रामकास्त्रयः । षड्जमध्यमगान्धाराः ( ? र ) त्रयाणां जन्महेतवः <sup>९</sup> ॥” इति । मूर्च्छनालक्षणञ्च “क्रमात् स्वराणां सप्तानामारोहश्चावरोहणम् । सा मूर्च्छेत्युच्यते ग्रामस्था एताः सप्त सप्त च <sup>१०</sup> ॥” ग्रामत्रयेऽपि प्रत्येकं सप्त सप्त मूर्च्छना इत्येकविंशतिर्मूर्च्छना भवन्ति । तत्र ( ? तासाम् ) इह नामानि तु “नानपेक्षितमुच्यते” इति प्रतिज्ञाभङ्गभयात् न लिख्यन्ते । इति सर्वमवदातम् <sup>११</sup> ॥ अत्र पुनर्व्यापारमन्तरेण स्वराद्याविर्भावोक्त्या कोऽपि लोकातिक्रान्तोऽयं शिल्पसौष्ठवातिशयो वीणायाः प्रतीयते । तेन सह स्वतःप्रसिद्धातिशयस्य अभेदेन अध्यवसितत्वात् तन्मूलातिशयोक्त्यलङ्कारः । सा च महत्याः पुनर्व्यापारं विना मूर्च्छाद्यसम्बन्धेऽपि सम्बन्धाभिधानात् असम्बन्धे सम्बन्धरूपतया ( ? रूपा । तथा ) पुनर्व्यापारारूप ( ? रस्वरूप- ) कारणं विनापि मूर्च्छनादिकार्योत्पत्तिदातनात् विभावना व्यज्यते । इत्यलङ्कारेण अलङ्कारध्वनिरिति संचेपः <sup>१२</sup> ] ॥ १० ॥

### NOTES ON MALLI

1. अनु &c.—Being generated by vibrations. 2. श्रुत्यारब्धम् &c.—From the definition that स्वर is the vibration commenced by श्रुति । It is so stated in the Ratnakara—“That mild tune arising after श्रुति and consisting of vibrations only is called स्वर from the derivation “स्वतः रञ्जयति श्रोतुश्चित्तम्” । श्रुति is but a kind of sound, being that portion of the स्वर which marks its commencement. So it is said—“When first heard it is a mere sound of a short measure. That is श्रुति known as a portion of a स्वर” । 3. श्रुतिरंख्या &c.—The allotment of the number of Srutis is also stated—“षड्ज, मध्यम and पञ्चम have each four ;



निषाद and गान्धार have *two* each ; ऋषभ and धैवत have *three* each."

4. The स्वर as characterised above are षड्ज &c. seven in all. 5. तदुक्तम् &c.—So it is said—"From the Srutis arise the seven स्वर, षड्ज, ऋषभ, गान्धार, मध्यम, पञ्चम, धैवत, निषाद । These have other names स, रि, ग, म, प, ध, नि" । 6. षड्ज &c.—Of the three different groups of स्वर having षड्ज &c. for their other names.

7. स्वर &c.—Different ways of the rise and fall of cadence.

8. तन्त्री &c.—Watching with interest because it sounds in accord without the interference of any person merely through the power arising out of a speciality in the setting of the strings.

9. यथा &c.—"As individuals grouped together become कुटुम्बिन् so a group of स्वर is called ग्राम । First there is the षड्ज ग्राम, then मध्यम ग्राम, next the गान्धार ग्राम ; these are the three ग्रामs."

Again—"नन्दावर्त्त, जीमूत, सुभद्र these three ग्रामs are the source of the three षड्ज, मध्यम and गान्धार" । 10. क्रमात् &c.—"The gradual rise and fall of the seven स्वर is called मूर्च्छा attaching to the ग्राम । These are seven in each." 11. ग्राम &c.—The मूर्च्छनाs are 21 in all being seven in each of the ग्रामs. Their names are not given here for fear of violation of the promise "नानपेक्षतमुच्यते" । This clears all difficulties. 12. अत्र &c.—

Here extraordinary excellence of the make of the lyre is inferred from the statement of the manifestation of the स्वर, without the effort of any agent. With this excellence is identified the natural excellence of the lyre. (Out of this identification arises the अलङ्कार called अतिशयोक्ति । [N. B.—Now read सा च...सम्बन्धरूपा । तथा &c.] । This अतिशयोक्ति is of the kind असम्बन्धे सम्बन्धरूपा, because it speaks of the सम्बन्ध of मूर्च्छना in the सहती, though there is असम्बन्ध of it, without the effort of an agent. By this अतिशयोक्ति again विभावना is indicated because the manifestation of the effect "मूर्च्छना &c." is implied without the cause "the effort of the agent". Thus there is implication of an

अलङ्कार ( विभावना ) by an अलङ्कार ( अतिशयोक्ति )—This is the whole thing in brief.



*Sara*—पतति सुनौ तस्य वीणाया महत्याख्यायाः तन्तवः प्रतिक्षणं वायुना ताडिताः । तेन भिन्नासु तन्तूषु भिन्नाः स्वराः युगपदेव जाताः । ते च वेगभेदात् उच्चैर्नीचैश्च स्वनन्तः तत्तद्ग्रामाणां मूर्च्छनां प्रकटोचक्रुः, सुनिश्च कौतुकादसक्तत् महतीमवैक्षत ।

## CHARCHA

1. रणझिः—रण + शट् + कर्त्तरि रणन्तः sounding. तैः । Qual. स्वरैः ।
2. आघट्टनया—आ + घट्ट + णिच्, स्वार्थे + युच्, भावे आघट्टना agitation. तथा । हेतौ श्या ।
3. नभस्वतः—नभस्, sky. तत् अस्ति अस्य प्रचारत्वेन इति नभस् + मतुप्, नभस्वत् wind. तस्य । We do not get नभोवत् because by the rule “तसौ सत्वर्थे” the स of नभस् is not a पद when a सत्वर्थीय affix follows. Hence स remains unchanged by सन्धि ।
4. पृथक्—Qual. the क्रिया in रणझिः ।
5. विभिन्न &c.—वि + भिद + क्त कर्मणि विभिन्न allotted by stating the number in each (See Malli., प्रतिनियत &c.). ; ‘separated’ seems better. श्रुत्वे अनया इति श्रु + क्तिन् करणे श्रुतिः vibration. मण्डल round. श्रुतौनां मण्डलानि, इतत्— । विभिन्नानि श्रुतिमण्डलानि एषाम् having allotted rounds of vibrations, बहु— । तैः । Qual. स्वरैः (Malli). Or—विभिन्नानि श्रुतिमण्डलानि separate rounds of vibrations, कर्मधा— । तैः । श्या करणे । In this case construe विभिन्नश्रुतिमण्डलैः पृथक् रणझिः स्वरैः— by notes that sounded separately in different rounds of vibrations.
6. स्वरैः—हेतौ तृतीया । हेतु of the क्रिया in स्फुटीभवत् ।
7. स्फुटी &c.—स्फुट manifest. ग्राम gamut. वि + शिष + घञ् कर्मणि विशेषः different, any thing special. मूर्च्छना cadence. अस्फुटाः स्फुटाः सम्पद्यमाना भवन्त्यः इति स्फुट + चि + भू + शट् + डीप् स्त्रियाम् स्फुटीभवन्त्यः becoming manifest, गतितत्— । ग्रामाणां विशेषाः ग्रामविशेषाः the different ग्राम’s इतत्— । तेषां मूर्च्छनाः, इतत्— । स्फुटीभवन्त्यः ग्रामविशेषमूर्च्छनाः अस्याम्, बहु— । ताम् । Qual. महतीम् ।
8. अवेक्षमाणम्—अव + ईक्ष + शानच् कर्त्तरि Regarding with interest. तत् । Qual. अमुम्, Sl. 3.



9. महतीम्—महती is the name of the वीणा of नारद (See Malli—विश्वावसोः &c.). ताम् ।

10. मुहुर्मुहुः—मुहुस् is an अव्यय meaning पुनःपुनः । The repetition also implies पौनःपुन्य ( आभीक्षा ) and is therefore unnecessary. Qual. the क्रिया in अवेक्षमाणम् ।

11. Voice—...अवेक्षमाणः ( असौ अबोधि ) ।

12. Remark—With the alternative construction suggested in note 5 we observe that श्रुति being विभिन्न, पृथक् sounding becomes possible ; and then the listener knows what स्वर are sounding together at the time, i. e., he becomes aware of the ग्राम which is then manifest, the ग्राम being no other than combination of particular स्वर (See Malli, यथा कुटुम्बिनः &c.). Remember षड् जग्राम and षड् जस्वर are different.

II. The Sage reaches Hari's house.

निवर्त्य सोऽनुव्रजतः कृतानतीनतीन्द्रियज्ञाननिधिर्नभःसदः ।

समासदत् सादितदैत्यसम्पदः पदं महेन्द्रालयचारु चक्रिणः ॥११॥

*Prak.*—सः चक्रिणः पदं समासदत् [The sage now alighted on the house of Hari the wielder of the discus]. What sort of a house ? —महेन्द्रालयचारु पदम् [It was a fine house, beautiful like that of Indra himself]. Did he come alone ?—अनुव्रजतः कृतानतीन् नभःसदः निवर्त्य समासदत् [He had a train of gods following him. These were stopped from going further. They then retired with a bow and the sage alighted alone]. Methinks the gods wanted the sage to employ Hari in some arduous work, or why should they follow him in a body ?—सादितदैत्यसम्पदः चक्रिणः पदं समासदत् [You can guess what the work was, from the fact that Hari had the grim *Chakra* always at hand, and with it he had demolished many a strong-hold of the demons. Indeed Hari would presently be led by the sage against a demon and the *Chakra* would do its ever-accustomed work]. Did not the sage apprehend a refusal from Hari ?—अतीन्द्रियज्ञाननिधिः सः [Do you say refusal ? Why the whole future was laid bare to the



spiritual vision of the sage and he saw the work already accomplished, the head of the demon rolling in the dust severed from the trunk by the irresistible Chakra]. 11.

*Prose*—अतीन्द्रियज्ञाननिधिः कृतानतीन् अनुव्रजतः नभःसदः निवर्त्तः सः सादितदैत्यसम्पदः चक्रिणः पदं महेन्द्रालयचारु समासदत् ।—Malli. Or—अतीन्द्रियज्ञाननिधिः सः कृता...निवर्त्तः सादित...चक्रिणः महेन्द्रालयचारु पदं समासदत् ॥ ११ ॥

*Eng.*—Having dismissed the dwellers of heaven that were following and had rendered obeisance, he, the receptacle of transcendental knowledge, reached the abode of the wielder of the discus (Krishna) who had wiped off the prosperity of the demons—the abode that was charming like the residence of Indra. 11.

*Beng.*—देवतारा केह केह सेई अतीन्द्रिय ज्ञानेर आकर मुनिर अनुगमन करितेहिलेन । तांहरा प्रणाम करिया विदाय हईले पर तनि दैत्यसम्पदेर उच्छेदकारी चक्रपाणिर इन्द्रपुरीर गाय मनोरम पुरीते प्रवेश करिलेन ॥ ११ ॥

*Expl.*—The sage was attended by some of the gods who bowed and retired when he neared the beautiful house of Hari—beautiful like Indra's house itself. The mission of the sage was to set Hari to an arduous work for the sake of the gods and by his spiritual ken he knew Hari would readily undertake to do it. Also see *Prak.* 11.

*Malli.*—निवर्त्तः । 'अतीन्द्रियाः' इन्द्रियमतिक्रान्ताः देशकालस्वरूपान विप्रकृष्टार्थाः<sup>१</sup> [ "अत्यादयः क्रान्तादर्थे द्वितीयया" इति समासः । "द्विगुप्राप्तापन्नाल'-पूर्वगतिसमासेषु परवल्लिङ्गताप्रतिषेधो वक्तव्यः" इति विशेष्यलिङ्गत्वम्<sup>२</sup> ] तेषां 'ज्ञान' तस्य 'निधिः' सर्वार्थद्रष्टा इत्यर्थः 'कृतानतीन्' कृतप्रणामान् 'अनुव्रजतः' अनुगच्छतः । नभसि आकाशे सीदन्ति इति 'नभःसदः' सुरान् [ "सत्सूद्विष—" इत्यादिना क्लिप<sup>३</sup> ] 'निवर्त्तः' प्रतिषिध्य 'सः' मुनिः 'सादितदैत्यसम्पदः' सादिताः विव्वस्तीकृताः दैत्यानां सम्पदो येन तस्य 'चक्रिणः' कृष्णस्य 'पदं' स्थानं 'महेन्द्रालयचारु' इन्द्रभवनमिव भासमानं 'समासदत्' [ समाङ्पूर्वात् षडलुधातीर्लुङ् । "पुषादि—" इत्यङ्<sup>४</sup> ।



अव 'नतीनती' 'पदःपदम्' इति च द्वयार्थजनयुग्मयोः सकृदावत्तया क्कैकानुप्रासः ।  
अन्यत्र वृत्तानुप्रासः । इत्यनयोः संसृष्टिः<sup>६</sup> ] ॥ ११ ॥

### NOTES ON MALLI

1. देश &c.—objects that are far by virtue of time and space. 2. The समास is guided by “अत्यादयः—” (*Char.*). The gender is that of the corresponding noun by “द्विगु—” (*Char.*). 3. क्किप् by “सत्स्—” (*Char.*). 4. We have लुङ् after सद preceded by सम् and आङ् । आङ् comes in by “पुत्रादि—” (*Char.*). 5. अव &c.—Here we have क्कैकानुप्रास in नतीनती and पदःपदम् owing to the repetition of the pairs of consonants. Elsewhere there is वृत्तानुप्रास । Thus there is co-existence of these two.

*Sara*—सन्निहिते कृष्णभवने मुनेरनुचरा देवाः प्रणम्य प्रतिनिवृत्ताः । ततः  
एकलो नारदो भगवन्मन्दिरं विवेश ॥ ११ ॥

### CHARCHA

1. निवृत्तः—नि + वृत् + णिच् + ल्यप् Having sent back.
2. अनुव्रजतः—अनु + व्रज + शतृ अनुव्रजन्तः following. तान् । Qual. नमःसदः । The sage was not in the habit of moving about with a retinue of celestial followers. But on the present occasion the gods themselves had sent him on this mission and they thought it their duty to see him safely arrive at his destination.
3. कृतानतीन्—आ + नम् + क्तिन् भावे आनति obeisance. कृता आनतयः एभिः, बहु— । तान् । Qual. नमःसदः ।
4. अतीन्द्रिय &c.—इन्द्र soul. तस्य लिङ्गम् इति इन्द्र + घच् इन्द्रियम् sense. ज्ञा + लुगट् भावे ज्ञानम् knowledge. निधीयते अस्मिन् इति नि + धा + कि अधिकरणे निधिः receptacle. इन्द्रियम् अतिक्रान्ताः अतीन्द्रियाः objects beyond the range of the senses, प्रादितत्— । तेषां ज्ञानम्, इतत्— । तस्य निधिः, इतत्— । Or say इन्द्रियम् अतिक्रान्तम् अतीन्द्रियम् that which is beyond the reach of the senses, प्रादितत्— । तादृशं ज्ञानम् transcendental knowledge, कर्मधा— । तस्य निधिः, इतत्— । Qual. सः । Here “अत्यादयः—” means that अति &c. are compounded in a प्रादितत्—of the नित्यसमास class with a द्वितीयान्त word. “द्विगु-



प्राप्त—” means—We do not get the gender of the last word in a द्विगु, in a गतितत्—, and in compounds where प्राप्त, आपन्न or अलम् leads. गतितत्—includes प्रादितत्; so in अतीन्द्रियाः the gender is not of इन्द्रिय, the last word, which is neuter, but of the corresponding विशेष्य which is अर्थाः in the masculine. Without this prohibition, the gender would have been that of इन्द्रिय by the rule “परवलिङ्गं इन्द्रितत्पुरुषयोः” ।

5. नमःसदः—See *Malli*. नभस् + सद + क्तिप् कर्त्तरि । उपपदतत्— । तान् । कर्म of निवर्त्तार् । For “सत्स्—” see sl. 6 and App.

6. समासदत्—सम् + आ + सद + लुङ् तिप् । सीदति, ससाद, सस्यति । *Malli*’s rule in full is “पुषादि-द्युतादि-लृदितः परस्मैपदेषु”—Roots of the पुषादि and द्युतादि class and roots that drop लृ, take अङ् instead of च्छि in the परस्मैपद । सद is read षदलृ in the धातुपाठ and is therefore लृदित् ।

7. सादित &c.—सद + णिच् + क्त कर्मणि सादित wiped off. दितेरपत्यानि पुमांसः इति दिति + ण्य दैत्याः demons. सम् + पद + क्तिप् भावे सम्पत् prosperity. दैत्यानां सम्पत्, इतत्— । सादिता दैत्यसम्पत् अनेन, बहु— तस्य । Qual. चक्रिणः । This refers to the past deeds of Hari and implies that he would not hesitate to repeat the feats.

8. महेन्द्र &c.—महांशसौ इन्द्रश्च महेन्द्रः the great Indra. आ + ली + अच् अधिकरणे आलयः city, house. महेन्द्रस्य आलयः, इतत्— । स इव चारु, उपमानकर्मधा— । तत् । Qual. पदम् । The उपमानकर्मधा—is by the rule “उपमानानि सामान्यवचनैः” (App.).

9. चक्रिणः—चक्र is Vishnu’s weapon सुदर्शन । चक्रमस्य अस्ति इति चक्र + इति मत्वर्थे चक्रौ । तस्य । This is used here as a proper name. चक्र was the weapon with which हरि became सादितदैत्यसम्पत् । Its presence here hints at grim possibilities. शिशुपाल was indeed killed with the चक्र ।

10. Voice —...निधिना...तेन...समासादि ।

11. *Remark*—The alternative prose order given above is more natural. Perhaps the wording of *Malli*’s Tika has got misplaced somehow yielding an unnatural product.



12. *Hari hastily rose to receive the Sage.*

पतत्पतङ्गप्रतिमस्तपोनिधिः पुरोऽस्य यावन्न भुवि व्यलीयत ।

गिरेस्तडित्वानिव तावदुच्चकैर्जवेन पीठादुदतिष्ठदच्युतः ॥ १२ ॥

*Prak.*—अच्युतः तावत् जवेन पीठात् उदतिष्ठत् [By that time Hari got up from his seat in haste]. By which time?—यावत् तपोनिधिः भुवि न व्यलीयत [By the time the sage stepped on earth]. What was that like?—गिरेः तडित्वान् इव उच्चकैः पीठात् अच्युतः उदतिष्ठत् [The seat was high, and when Hari, dark in person, got up from it, it seemed as if a cloud shot up in the air from the top of a hill]. How did the sage look then?—पतत्पतङ्गप्रतिमः [He looked like the sun falling in the western sky. Hari resembled a piece of evening cloud and his golden stool imitated the setting hill gilded by the rays of the sun].

*Prose*—पतत्पतङ्गप्रतिमः तपोनिधिः अस्य पुरः भुवि यावत् न व्यलीयत तावत् अच्युतः गिरेः तडित्वान् इव उच्चकैः पीठात् जवेन उदतिष्ठत् ॥ १२ ॥

*Eng.*—That receptacle of asceticism resembling a falling sun had not yet stepped on the ground in front of him, when, like a cloud from a hill, Achyuta hastily got up from his high seat. 12.

*Beng.*—अस्तगामी सूर्योर् तूल्याकांति सेइ मुनि हरिर् पुरोवर्ती भूमिभागे नामिया ना आसितेइ अस्ताचल हइतेइ येमन मेघखण्ड उक्थित हय सेइरूप उच्छ आसन हइते अच्युत सत्वर उठिया दाँडाईलेन ॥ १२ ॥

*Expl.*—Before Narada actually stepped on earth Hari got up in haste from his lofty seat. The sage looked like the sun falling in the western sky &c. as in *Prak.* 12.

*N. B.*—Malli seems to have missed the meaning of the sloka altogether. See *Char.*, Note 1.

*Malli*—पतदिति । ‘पतन्’ यः ‘पतङ्गः’ सूर्यः स ‘प्रतिमा’ उपमानं यस्य सः [ “पतङ्गो पक्षिसूर्यौ च” इत्यमरः ] ‘तपोनिधिः’ मुनिः ‘अस्य’ हरिः ‘पुरः भुवि’ पुरः प्रदेशे ‘यावत् न व्यलीयत’ नातिष्ठत् [ लोङ्गतौ इति धातोर् देवादिकात् कर्त्तरि लङ् ] ‘तावत् अच्युतो’ हरिः ‘गिरेः’ शैलात् । तडित् अस्य सन्तीति ‘तडित्वान्’ मेघ



‘इव’ [ “मादुपधायाश्च सतोर्वः अथवादिभ्यः” इति मतुपो मकारस्य वकारः । “तसौ सत्व” इति भसंज्ञायाम् एकसंज्ञाधिकारेण अपदत्वात् न जश्त्वम्<sup>२</sup> ] ‘उच्चकैः’ उन्नतात् ‘पौठात्’ आसनात् ‘जवेन’ उदतिष्ठत् । मुनिचरणस्य भूस्पर्शात् प्रागेव स्वय-  
मुत्थितवान् [ “ऊर्ध्वं प्राणाह्युत्क्रामन्ति यूनः स्थविर आग्रति । प्रत्युत्थानाभिवादाभ्यां पुनस्तान् प्रतिपद्यते ॥” इति शास्त्रमनुस्मरन्नितिभावः<sup>३</sup> । “उदोऽनूध्वं कर्मणि” इति नियमात् इह ऊर्ध्वं कर्मणि नात्मनेपदम्<sup>४</sup> । ‘पतत्पतङ्ग’ इत्यत्र पतङ्गस्य पतनासम्भवात् इयमभूतोपमा इत्याचार्यदण्डिप्रभृतयो बभूवुः । अतएव अप्रसिद्धस्य उपमानत्वायोगात् उत्प्रेक्षा इत्याधुनिकालङ्कारिकाः सर्वे वर्णयन्ति<sup>५</sup> ] ॥ १२ ॥

### NOTES ON MALLI

1. पतङ्ग means पक्षिन् also सूर्य । 2. मादुप &c.—The म of मतुप् becomes व by the rule “मात्—” (*Char.*) We do not get जश्त्व (*i. e.*, तड़ित् does not become तड़िद् ) because by the rule “तसौ—” we have भसंज्ञा of तड़ित् ; and as only one संज्ञा is to prevail, तड़ित् is not a पद (*Char.*). 3. ऊर्ध्वम् &c.—The sense is that he remembered the injunction “ऊर्ध्वम्—” (The life-breath of a junior goes out when a senior approaches ; he gets it back by rising from his seat and doing obeisance). 4. Here there is ऊर्ध्वं कर्म, hence no आत्मनेपद because of the restriction ‘अनूध्वं कर्मणि’ । 5. पतत् &c.—Acharya Dandin and others say there is अभूतोपमा in पतत्पतङ्ग &c. because it is not possible for the पतङ्ग to fall. For this very reason modern Rhetoricians call it an उत्प्रेक्षा because what is unknown cannot be a standard of comparison (*Char.*).

*Sara*—पश्चिमे गगने पतति आदित्ये तस्य भुवि विलयात् प्रागेव पश्चिमगिरिर्मेघा उत्तिष्ठन्ति । एवं पतदादित्यसङ्काशे सुनौ भुवसागच्छति उन्नतात् गिरिकल्पात् आस-  
नात् कृष्णो मेघ इव उदतिष्ठत् ॥ १२ ॥

### CHARCHA

1. पतत् &c.—पत + शट् पतन् falling. पतङ्ग sun. प्रतिमीयते अनया इति प्रति + मा + अङ् करणे प्रतिमा standard of comparison. पतन् पतङ्गः, कर्मधा— । स प्रतिमा अस्य, बहु— । Qual. तपोनिधिः । The *fall* here



is as opposed to *rise*. Hence the sun is *falling* when it is *setting*. Malli takes the *fall* in its literal sense—a *drop*—and sees incongruity in the simile because the sun is never known actually to fall

2. तपोनिधिः—तपः penance This is supposed to add lustre to the practiser. नि + धा + कि अधिकरणे निधिः receptacle. तपसां निधिः, इतत्—। With the light of तपस्, the sage resembled the sun and justifies the epithet पतत्पतङ्गप्रतिमः ।

3. पुरः—पूर्वस्मिन् देशे इति + पूर्व + डि ( ७मी ) + असि स्वार्थे पुरः in front. अव्यय । See पुरः, sl. 9, Note 3.

4. अस्य—Refers to हरि । अस्य पुरः not अस्मात् पुरः though पूर्व is a दिक्शब्द । The reason is, the rule “षष्ठी अतसर्थप्रत्ययेन” (An affix having the meaning of अतसुच् governs the sixth case) bars the पञ्चमी, असि having the meaning of अतसुच् ।

5. भुवि—Construe अस्य पुरः पुरोवर्त्तिन्यां भुवि &c.

6. व्यलीयत—वि + ली + लङ् । The root is लीड् श्लेषणे । Malli takes it गतौ ( धातूनामनेकार्थत्वात् ) । लीयते, लित्ये, लिष्यते—लास्यते, अलेष्ट—अलास्त ।

7. तडित्वान्—तडित् electricity. सा अस्ति अस्य इति तडित् + मतुप् तडित्वान् is ‘cloud’. Malli’s first rule is quoted under a misapprehension “मात्—” provides for व when मतुप् comes after म or अ final or उपधा । तडित् has no म or अ final or as उपधा । The rule here is “भयः” which directs वकार when after an अपञ्चमवर्गोऽयवर्ण । The rule “तसौ मत्वर्थे” is discussed under नभस्वतः, sl. 10.

8. उच्चकैः—See sl. 7. पञ्चम्यन्त । Qual. पौठात् ।

9. जवेन—जव speed. तेन । श्या करणे ।

10. पौठात्—अपादाने धूमौ । The पौठ was golden. Comp. “स काचने यव मुनेरनुज्ञया” &c. Sl. 19, *infra*. Hence the comparison with the अस्ताचल lighted by the rays of the sun.

11. उदतिष्ठत्—उद् + स्था + लङ् तिप् । Conj. App. The rule “उदो—” (Malli) means that स्था is आत्मनेपदी when preceded by उद् but not if upward motion is implied. Here there is upward motion, hence the परस्मैपद ।



12. अचुतः—चु + क्त कर्त्तरि चुतः fallen. न चुतः not fallen, i. e., imperishable ; नञ्त्तत्—। A name of Vishnu. “वीताम्बरोऽचुतः शङ्गी विश्वकसेनो जनार्दनः” इति विष्णुपर्याये अमरः ।

13. Voice—...प्रतिमेन तपोनिधिना...अच, तेन...उदस्थायत ।

14. Remark—The following are compared : (a) The setting sun and the sage ; both approaching the earth. (b) The setting-hill and the high seat of Krishna ; both glittering, one on being clothed in sun-light, the other because golden. (c). Evening cloud and Krishna ; both dark (though the cloud is tinged by sun-light and looks ruddy).

13. As the Sage stepped down, Vasuki &c. had great difficulty in steadying the earth under his weight.

अथ प्रयत्नोन्नमितानमत्फणैर्धृते कथञ्चित् फणिनां गणैरधः ।

न्यधायिषातामभिदेवकोसुतं सुतेन धातुश्चरणौ भुवस्तले ॥ १३ ॥

*Prak.*—अथ धातुः सुतेन भुवः तले चरणौ न्यधायिषाताम् [Now Narada stepped on earth]. Which way?—अभिदेवकोसुतं न्यधायिषाताम् [When he stepped he faced Hari]. Did he tread lightly?—फणिनां गणैः कथञ्चित् अधः धृते भुवस्तले न्यधायिषाताम् [The tread was so firm that the snakes in the nether regions had great difficulty in supporting the earth under it]. How did they make the effort?—प्रयत्नोन्नमितानमत्फणैः फणिनां गणैः [Their head indeed bent down under the pressure, but then they made a great effort and looked up again].

*Prose*—अथ धातुः सुतेन प्रयत्नोन्नमितानमत्फणैः फणिनां गणैः अधः कथञ्चित् धृते भुवः तले अभिदेवकोसुतं चरणौ न्यधायिषाताम् । १३ ।

*Eng.*—By the son of Dhatri, the feet were then placed, in the direction of Devaki's son, on the surface of the ground held somehow below by the hooded host who with great effort raised their hoods that were being pressed down. 13.

*Beng.*—তার পর বিধাতার পুত্র নারদ কৃষ্ণের দিকে লক্ষ্য করিয়া ভূতলে পদক্ষেপ করিলেন । পদভরে বাসুকি প্রভৃতি সর্পের ফণা আনত হইয়া গেল, তাহারা অতিকষ্টে ফণা উন্নত করিয়া পৃথিবীকে ধারণ করিয়া রহিল ॥ ১৩ ॥



*Expl.*—See *Prak.*

*Malli.*—अथेति । ‘अथ’ अच्युताभ्युत्थानानन्तरं ‘धातुः सुतेन’ नारदेन ‘प्रयत्नोन्नमिताः’ तथापि सुनिपादन्यासभारात् ‘आनमन्ताः फणाः’ येषां तेः ‘फणिनां गणैः अधः’ अधःपदेशे ‘कथञ्चित् धृते’ स्थापिते ‘भुवः तले’ भूपृष्ठे ‘अभिदेवकीसुतं’ देवकीसुतस्य अभि लक्ष्मीकृत्य इत्यर्थः [ “लक्षणेनाभिप्रती अभिमुख्ये” इत्यव्ययीभावः<sup>१</sup> ] ‘चरणौ’ पादौ [ “पदङ्घ्रिश्चरणोऽस्त्रियाम्” इत्यमरः ] ‘न्यधायिषातां’ निहितौ [ दधातेः कर्मणि लुङ् । “स्यसिच्सी—” इत्यादिना चिखदिटि युक्<sup>२</sup> । अत्र फणानां नमनोन्नमनासम्बन्धेऽपि सुनिगौरवाय तत्सम्बन्धाभिधानात् अतिशयोक्तिभेदः<sup>३</sup> ] ॥ १३ ॥

### NOTES ON MALLI

1. The समास is अव्ययीभाव by the rule “लक्षणेन—” (*Char.*).
2. We have लुङ् after धा in the कर्मवाच्य । Then चिखदिट् by “स्यसिच्” (*Char.*); next युक् ।
3. अत्र &c.—Here we have a kind of अतिशयोक्ति because even though there is असम्बन्ध (absence) of नमन and उन्नमन in the hoods, yet their सम्बन्ध (presence) is stated out of reverence for (the weight of) the sage.

*Sara*—अथ सुनिर्भवमवततार । गुरुणा पादपातेन अधश्चलिता इवासीद्गुः ।

### CHARCHA

1. प्रयत्न etc.—प्र + यत् + नङ् भावे प्रयत्न great effort. उद् + नम + णिच् + क्त कर्मणि उन्नमित raised. आ + नम + शट् आनमत् bending. प्रयत्नेन उन्नमिताः, इतत्— । प्रयत्नोन्नमिताः आनमन्ताः फणा एषाम् whose hoods were going down though held up with great effort ( Malli ) ; or प्रयत्नोन्नमिताः आनमन्तः फणाः एभिः who held up with great effort the hoods that were being pressed down ; त्रिपदबहु— । तैः । Qual. गणैः । Here the constituents of the compound are प्रयत्नोन्नमिता, आनमन्ती and फणा । Of these आनमन्ती becomes आनमत् by पुं वद्भाव the उत्तरपद being फणा । प्रयत्नोन्नमिता does not change because the उत्तरपद is separated from it by आनमन्ती । पूर्वोत्तरपदयोर्मध्यमेन व्यवधानात् प्रथमस्य न पुं वत् । Hence प्रयत्नोन्नमिता + आनमत् + फणा ( उपसर्जन क्रस्व ) = प्रयत्नोन्नमितानमत्फणा । This is after Malli. A much simpler course is to take फणा as the word as seen in “तथैव तस्युः फणरत्नशोभाः” “व्यज्यन्त एते मणिभिः फणस्थैः” etc. We have then प्रयत्नोन्नमित + आनमत्



+ फण etc. फणिनाम् of the sloka itself suggests फण to be the word here (see next). We do not get उन्नामित because, the root ending in अम्, is counted as मित्, and then “मितां ऋस्वः” gives उन्नमित। If however no उपसर्ग precedes, the मित्त्व is optional by the rule “ज्वलह्वलह्वलनमाम् अनुपसर्गाद्वा” । Thus नमित or नामित । Comp. “नमयितुमधिन्यसुत्सहिष्यं”—*Sakuntala*, “नामितं नु गगनं स्थगितं नु” etc.

2. फणिनाम्—फण hood. सः अस्ति एषाम् इति फण + इनि मत्वर्थे फणिनः the hooded host. तेषाम् । The इनि is by the rule “अतः इनिठनौ” । ठन् gives फणिक । With फणा we cannot have इनि or ठन् the only form being फणावत् ।

3. अधः—अधर low. अधरन्मिन् देशे इति अधर + डि (७मी) + असि स्वार्थे अधः below. An अव्यय । अधि ७मी । Comp. “ततो भुजङ्गाधिपतेः फणागुरधः कथञ्चिद्भूतभूमिभारः । शनैः कृतप्राणविमुक्तिरीशः पर्यङ्कबन्धं निविडं विमेद ॥”—*Kumara*.

4. न्यधायिषाताम्—नि + धा + लुङ् आताम् कर्मणि = नि + अ + धाय + इट् + स् + आताम् = न्यधायिषाताम् were placed. Here धा becomes धाय् and इट् comes in by the rule “स्यसिचसीयुट्तासिषु भावकर्मणोः उपदेशे अच्-हन-ग्रह-दृशां वा चिखत् इट् च” । This is called चिखद्भाव and is optional. Without चिखद्भाव we get न्यधिषाताम् ।

5. अभि etc.—अभि implies आभिमुख्य । देवकी was the mother of कृष्ण । देवक्याः सुतः, इतत्— । देवकौसुतम् अभि आभिदेवकौसुतम्, अव्ययी— । देवकौसुत is the लक्षण ( indicator ) of आभिमुख्य । The rule is “लक्षणेन—” ( Malli )—अभि and प्रति implying आभिमुख्य are optionally compounded with the indicator of आभिमुख्य । If uncompounded, we get देवकौसुतम् अभि where देवकौसुतम् takes द्वितीया because अभि implying आभिमुख्य is a कर्मप्रवचनीय and there is the rule “कर्मप्रवचनीययुक्ते द्वितीया” । We need not suppose that अभि and देवकौसुतम् are compounded here, the समास being optional.

6. Voice—...सुतः..... न्यधात् ।

14. *Hari gives him a hearty welcome.*

तमर्घ्यमर्घ्यादिकयादिपूरुषः सपर्यया साधु स पर्यपूपुजत् ।

गृहानुपैतुं प्रणयादभीषवो भवन्त नापुण्यकृतां मनोषिणः ॥१३



*Prak.*—आदिपुरुषः स तं साधु पर्यपूजत् [ Hari, the First Soul, received him with due honours ]. How did he honour him?—अर्घ्यं तम् अर्घ्यादिकया सपर्यया पर्यपूजत् [ The sage was worthy of honour even by the Soul Supreme. So Arghya and other offerings of worship were rendered unto him ]. Well, if the sage was such a high personage, why did he deign to come down to Hari?—मनीषिणः अपुण्यकृतां गृहान् उपैतुम् अभीप्सवो न भवन्ति [ Sages avoid going to the house of a sinner ; but they do come to those who have earned merit ]. Even unto the sinner a sage may appear to hurl a curse—प्रणयात् अभीप्सवो न भवन्ति [ Quite so ; their mission is to secure peace to the world and towards that end they have now and then to punish the wicked. But through sheer love they approach the meritorious only ]. 14.

*Prose*—आदिपुरुषः सः अर्घ्यं तम् अर्घ्यादिकया सपर्यया साधु पर्यपूजत् । मनीषिणः अपुण्यकृतां गृहान् प्रणयात् उपैतुम् अभीप्सवः न भवन्ति ॥ १४ ॥

*Expl.*—He, the Primal Soul, well honoured him, the adorable, with offerings beginning with Arghya. Sages do not become inclined to approach through love the house of those who have not earned merit. 14.

*Beng.*—मेই আদিপুরুষ পূজ্য নারদকে অর্ঘ্যাदि দ্বারা যথোচিত পূজা করিলেন । সাধুরা প্রণয়ের বশে পুণ্যবানের গৃহেই যান, পুণ্যহীনের নহে ।

*Expl.*—Sages have a longing for the company of the meritorious ; and who could be more meritorious than the Soul Supreme, or who more discerning than the son of Brahman himself ? The reception was therefore worthy of both the host and the guest. Also see *Prak.* 14.

*Malli.*—तमिति । ‘आदिपुरुषः’ पुराणपुरुषः [ “अन्येषामपि दृश्यते” इति वा दोषः<sup>१</sup> ] ‘सः’ कृष्णः । अर्घं पूजाम् अर्हतीति ‘अर्घ्यः’ तम् [ “दण्डादिभ्यो यः”<sup>२</sup> ] ‘तं’ नारदम् । अर्घार्थं द्रव्यम् अर्घ्यम् [ पादार्घ्याभ्याञ्च” इति यत्प्रत्ययः<sup>३</sup> । “मूल्ये पूजाविधावर्घः” इति “षट् तु विष्वघ्यमर्घार्थम्” इति चामरः ] । अर्घ्यम् आदि-रस्यास्तथा ‘अर्घ्यादिकया’ [ “शेषादिभाषा” इति विकल्पेन कपप्रत्ययः<sup>४</sup> ] ‘सपर्यया’



पूजया [ “पूजा नमस्यापचिर्तिः सपर्यार्चार्हणाः समाः” इत्यमरः ] ‘साधु’ यथा तथा ‘पर्यपूजत’ परिपूजितवान् [ णौ चङन्त’ कर्त्तव्यम् <sup>५</sup> ] । युक्तञ्चैतत् इत्यर्थान्तरं न्यस्यति, गृहानिति । मनस ईषिणो ‘मनीषिणः’ सन्तः [ पृषोदरादित्वात् साधुः <sup>६</sup> ] ‘अपुण्यकृतां’ पुण्यमकृतवताम् [ “सुकर्मपापमन्त्रपुण्येषु कृजः” इति भूते क्तिप् <sup>७</sup> ] ‘गृहान् प्रणयात् उपैतुम् अभोऽसवः’ प्राप्तुमिच्छवः [ आप्नोतेः सन्नन्तात् उपत्ययः । “आप्-जप्युधामीत्” इति ईकारः <sup>८</sup> ] ‘न भवन्ति’ किन्तु पुण्यकृतामेव । अतः कृच्छ्रलभ्याः सन्तः पूज्या इत्यर्थः <sup>९</sup> ॥ १४ ॥

### NOTES ON MALLI

1. Optionally a long vowel by the rule “अन्येषाम्—” । 2. य is the affix by the rule “दण्डा—” । 3. यत् is the affix by “पादा—” । 4. Optionally कप् by “शेषात्—” । 5. We have to attach चङ् after णिच् । 6. This is correct because the word is of the पृषोदरादि class. 7. We have क्तिप् भूते by “सुकर्म—” (*Char.*). 8. उ comes after आप् ending in सन् । ई is substituted by “आप्—” (*Char.*). 9. Hence the good are to be honoured because they are not easily met.

*Sara*—दुर्लभः साधुसङ्गमः इति हरिस्तं यथाविधि पूजयामास ।

### CHARCHA

1. अर्घ्यम्—अर्घ्य honour. अर्घ्यमर्हति इति अर्घ + यत् अर्घ्यः honourable, adorable. तम् । Qual. तम् । The reading “दण्डादिभ्यो यः” is not approved by Bhattoji who prefers to read यत् ।
2. अर्घ्या etc.—अर्घ्यः आदि अस्याः इति अर्घ्यादि + कप् अर्घ्यादिकः, बहु—तया । Qual. सपर्यया । The कप् is optional by the rule “शेषात्—”—कप् is attached optionally after a बहु—formed by the rule “शेषो बहुव्रीहिः” after which no special समासान्त is enjoined. अर्घ्यादि is another form which gives अर्घ्याद्या in the तृतीया ।
3. आदि etc.—पूरुष and पुरुष are optional forms, the latter by वृद्धि by the rule “अन्येषाम्—” । आदिः पूरुषः, कर्मधा— । Refers to हरि । Here दृश्यते in “अन्येषामपि दृश्यते” obviously refers to usage. If the long vowel is seen in authoritative writings it has to be accepted without question as correct. This sanctions



the दीर्घ but does not reject the ऋस् । दौर्घोऽपि साधुः न हि ऋस्वोऽसाधुः ।  
Hence the two forms पूरुष and पुरुष ।

4. सपर्यया—सपर + यक् स्वार्थे ( कण्डादि ) + अ भावे सपर्या respectful offering. तथा । ३या करणे ।

5. साधु—Duly. Qual. पर्यपूजत् ।

6. पर्यपूजत्—परि + पूज + णिच् + लुङ् तिप् । पूजयति, पूजयामास, पूजयिष्यति ।

7. गृहान्—“गृहं गृहाः पुंभूति” इत्यमरः । Hence the masc. गृह has to be taken in the plural.

8. उदैतुम्—उप + आ + इ + तुमुन् ।

9. प्रणयात्—प्र + नी + अच् भावे प्रणयः liking. तस्मात् । हेतौ प्रमी ।

10. अभीप्सवः—अभि + आप् + सन् + उ कर्त्तरि desirous. Pred. to मनोषिणः । The आ of आप् becomes ई by the rule “आप्—” (Malli)—When सन् follows ( and no इट् ) the vowel of आप् etc. is replaced by ई ।

11. अपुण्य etc.—पुण्यं कृतवन्तः इति पुण्य + क्त + क्तिप् कर्त्तरि भूते पुण्यकृतः meritorious, उपपदतत्— । न पुण्यकृतः, नज्त्तत् । —तेषाम् । शेषे षष्ठी, related to गृहान् । We say भूते क्तिप् because the rule “सुकर्त्—” wants the क्तिप् to be भूते when सु, कर्मन्, पाप, मन्त्र, पुण्य stand as उपपद to क्त । Also see under प्रजाप्तेमकृता, sl. 28.

12. मनोषिणः—ईष to go is भ्वादि । अवश्यमीषन्ते इति ईष + णिनि कर्त्तरि ईषिणः those who do reach. मनस ईषिणः = मनस् ईषिन् = मन् अस् ईषिन् = मनोषिन् the letters अ and स being destroyed ( वर्णनाश ) । Hence Malli says पृषोदरादित्वात् साधुः । “भवेद्वर्णागमादंसः सिंहो वर्ण-विपर्ययात् । गूढोत्मा वर्णविकृतेर्वर्णनाशात् पृषोदरम् ॥” This is after the भाष्य । Bhattoji takes this as a case of पररूप of टि ( i. e., अस् of मनस् takes the form ई ) as in शकन्तु ।

13. Voice—आदिपूरुषेण तेन अर्घ्यः सः...पर्यपूजि । मनोषिभिः... अभीप्सुभिः न भूयते ।

14. Remark—There seems to be a confusion of ideas in the sloka. The first half says—Hari rendered due honour to the sage. The second half supplies the reason—Because sages do not of their own accord visit the house of a sinner ( i. e., of



their own accord they do visit the house of the virtuous ). The case is not at all clearly put. Perhaps the poet wants to say something like this :—The sage visited Hari's house out of love for him. Hari took this as a great honour done unto him and received the sage with marks of great respect. The second half therefore should have been so put as to admit of the following analysis :—कुतः सपर्या ?—यतो मनौषौ असौ प्रणयात् गृहानुपैतुम् अभीष्टः । कुतः प्रणयः ?—यतः पुण्यकृत् हरिः । This of course elicits the obvious retort—यदि आदिपुरुषः तदा किं तस्य पुण्यकरणम् ? Well, we must take the poet as we find him. It has also to be noted that the proper place of this verse is after verse 16.

15. *Hari offered him a seat and got him seated.*

न यावदेतावुदपश्यदुत्थितौ जनस्तुषाराञ्जनपर्वताविव ।

खहस्तदत्ते मुनिमासने मुनिश्चिरन्तनस्तावदभिन्यवीविशत् ॥ १५

*Prak.*—चिरन्तनः मुनिः तावत् मुनिम् अभिन्यवीविशत् [ By that time the eternal sage Hari caused the sage to sit down ]. Where to sit down ?—खहस्तदत्ते आसने [ To sit down on a seat offered with his own hands ]. By what time was this done ?—न यावत् जनः एतौ उत्थितौ उदपश्यत् [ Before people could fully realise that these two were standing facing each other ]. What was there to attract peoples' attention ?—तुषाराञ्जनपर्वतौ इव एतौ [ Both were of mighty proportions. One was white the other dark. They stood like the snow-clad Himalayas and the Nilgiris, and were bound to attract notice ] 15.

*Prose*——उत्थितौ एतौ जनः तुषाराञ्जनपर्वतौ इव यावत् न उदपश्यन् तावत् चिरन्तनो मुनिः खहस्तदत्ते आसने मुनिम् अभिन्यवीविशत् ॥ १५ ॥

*Eng.*—People had not yet noticed the two standing like the snow-hill ( Himalayas ) and the collyrium-hill ( Nilgiri ), when the ancient sage Krishna ) caused the sage to sit down facing him on a seat placed with his own hand. 15.

*Beng.*—तांशरा उभये दण्डायमान—एकजन हिमगिरि अपर नीलगिरि ग्राय ।



लौके ए शोभा देखिते ना देखितेई सेई पुरातन मुनि हरि समागत मुनिके  
अहंसे दड आसने ताहार समुखे बसाईलेन ॥ १५ ॥

*Expl.*—The two stood facing each other. Both were of mighty proportions—one like the snow-clad Himalaya and the other like the collyrium-hill ( Nilgiris ). Before, however, people could fully realise the grandeur of the spectacle, the ancient sage Hari seated the sage facing him on a seat placed by himself. 15.

*Malli.*—न यावदिति । ‘उत्थितौ एतौ’ मुनिऋणौ ‘जनः तुषाराञ्जनयोः पर्वतौ इव यावत् न उदपश्यत्’ न उत्प्रेक्षितवान् ‘तावत् चिरन्तनः’ पराणौ ‘मुनिः’ ऋणः [ पुरा किल भगवान् वदरिक्कारण्ये नारायणावतारेण तपसि स्थितवान् इति पुराणात् । “सायच्चिरम्—” इत्यादिना क्युपययः तुडागमश्च<sup>१</sup> ] ‘स्वहस्तेन दत्ते आसने मुनिं’ नारदम् ‘अभिन्यवौविशत्’ स्वाभिमुख्येन उपवेशितवान् [ अभिनिपूर्वात् विशतेर्ण्यन्तात् लुङि “णिश्चि—” इति चङ्<sup>२</sup> ] ॥ १५ ॥

### NOTES ON MALLI

1. The affix is क्यु with the augment तुट् by “सायच्चिरम्—” (*Char.*). 2. लङ् coming after विश in the causal form preceded by अभि and नि, we have चङ् by “णिश्चि—” (*Char.*).

*Sara*—क्षणं हावपि तौ स्थितौ दृष्टौ । ततः ऋणौ मुनेरासनं कल्पयित्वा तम् आत्माभिमुख्येन उपवेशयामास ॥ १५ ॥

### CHARCHA

1. उदपश्यत्—उद् + दृश् + लङ् तिप् । अद्राक्षीत्—अदर्शत्, द्रक्षति ।

2. उत्थितौ—उद् + स्था + क्त कर्त्तरि ।

3. जनः—The people of the place. Used collectively, hence singular. The plural may also be had optionally by “जात्याख्यायाम एकस्मिन् बहुवचनमन्यतरस्याम्” ।

4. तुषार &c.—तुषार snow. अञ्जन collyrium. The emphasis is on *colour* only. तुषारश्च अञ्जनश्च तुषाराञ्जने, इन्द्र । तयोः पर्वतौ, इतत्— । तुषाराञ्जनपर्वतौ इव तुषाराञ्जनपर्वताविव like two hills, one of snow the other of collyrium, *i. e.*, like a white and a dark hill. अन्यय-समास । Qual. एतौ । The last समास is by the Varttika “इवेन



समासो विभक्त्यलोपः पूर्वपदप्रकृतिस्वरत्वञ्च वक्तव्यम्”—इव may be compounded without eliding the विभक्ति of the preceding constituent the intonation ( स्वर ) being the same as of that constituent.

5. स्वहस्त &c.—स्वः हस्तः, कर्मधा—। तेन दत्तम्, इतत्—। तस्मिन्। Qual. आसने। एतेन आदरातिशयः।

6. मुनिम्—अणिकर्तृकर्म of अभिन्यवीविशत् which see.

7. आसने—आस्यते अस्मिन् इति आस + ल्युट् अधिकरणे आसनम् seat, तस्मिन्। अधि ७मौ। The seat was of *Kusa* grass. See verse 16. The rule “अभिनिविशश्च” which requires the आधार of अभिनिविश to be treated as कर्म and therefore to be exhibited with the द्वितीया विभक्ति does not apply to this case. The reason is, in the rule quoted, अभिनिविश् means ‘to persist’. On the example ग्राममभिनिविशते, Bhattoji comments “अभिनिवेश आग्रहः। तद्दानं भवति इत्यर्थः”—*Sabda-kaustubha*. Nagesa accepts this interpretation. Here अभिनिविश is used in the sense ‘to sit.’ With the meaning changed, it will not have its आधार as कर्म, so आसने अभिन्यवीविशत् and *not* आसनमभिन्यवीविशत्।

8. चिरन्तनः—चिरम् a time that is long past ; मान्त अव्यय। चिरं भवः इति चिरम् + ट् = चिरम् + तुट् = चिरन्तनः one who was long ago. Qual. मुनिः। Malli’s rule in full is “सायम् चिरम् प्राक्ते प्रगे अव्ययेभ्यः ट् टु टूलौ तुट् चः”।

9. चिरन्तनो मुनिः—One who was a sage long ago. This is a fact. (See Malli).

10. अभिन्यवीविशत्—अभि + नि + विश + णिच् + लुङ् तिप्। Seated. The root is आत्मनेपदो by the rule “नेर्दिशः”। अभिनिविशते, अभिनिविशे, अभिनिवेच्छते, अभिन्यविच्छत। The root is अकर्मक। Hence by the rule “गतिबुद्धिप्रत्यवसानार्थशब्दकर्मकामणिकर्त्ता स णौ” we shall have the अणिकर्त्ता as कर्म when णिच् is attached. Thus मुनिः (अणिकर्त्ता) आसने अभिन्यविच्छत् = सः मुनिम् (अणिकर्त्ता as कर्म) आसने अभिन्यवीविशत्। Malli’s rule is “णिश्चिद्रुसुभ्यः कर्त्तरि चङ्”—चङ् comes in instead of सिच् in लुङ् in the कर्त्तृवाच्य after णिजन्त roots and the roots शि, द्रु, and सु।

11. Voice—...जनेन...उददृश्यताम्...चिरन्तनेन मुनिना...मुनि, अभिन्यवेश।



16. The sage now looked like the full moon at dusk.

महामहानीलशिलारुचः पुरो

निषेदिवान् कंसकृषः स विष्टरे ।

श्रितोदयाद्रे रभिसायमुच्चकै-

रचूचुरच्चन्द्रमऽभिरामताम् ॥ १६ ॥

*Prak.*—सः चन्द्रमसः उच्चकैः अभिरामताम् अचूचुरत् [ The sage, at the time, exhibited the inimitable beauty of the moon ]. Which moon ?—अभिसायम् श्रितोदयाद्रेः चन्द्रमसः [ Of the moon that has topped the rising-hill at dusk, *i. e.*, of the full-moon ]. How could he do it ?—कंसकृषः पुरः विष्टरे निषेदिवान् सः [ He sat on a *Kusasana* in front of Krishna, and, white as he was, he looked like the full-moon on the top of the rising hill ]. But the hill is dark ?—महामहानीलशिलारुचः कंसकृषः पुरः [ Krishna too was dark, as dark as a sapphire from Ceylon ]. *N. B.*—Malli explains differently. 16.

*Prose*—महामहानीलशिलारुचः कंसकृषः पुरः उच्चकैः विष्टरे निषेदिवान् सः अभिसायं श्रितोदयाद्रेः चन्द्रमसः अभिरामताम् अचूचुरत् ॥ १६ ॥

*Eng.*—Seated on a high seat of Kusa grass in front of the slayer of Kamsa who appeared like a vast lump of Ceylon-grown emerald, he appropriated the beauty of the full-moon when resting on the rising hill at dusk. *Or*—Omit 'a high seat of' and add 'surpassing' before 'beauty'. 16.

*Beng.*—इन्द्रनील मणिर ग्राय दीप्यमान श्रीकृष्णसंस्थे उच्च आसने बसिया সেই इन्द्रधवल मूनि सङ्काकाले उदयाचले आरूढ पूर्णचन्द्रের শোভা ধারণ করিলেন ॥ १६ ॥

*Expl.*—See *I'rak*.

*N. B.*—Malli. compares कंसकृष with सायम् because as he says सायम् is dark and कंसकृष is also dark. But the सायम् of the verse is the सायम् of a full-moon night. It cannot therefore be taken as dark. The comparison is better taken as



between कंसकृष् and उदयाद्रि both being dark. The word शिला in महामहानीलशिलारुचः seems to say distinctly that the hill is the उपमान । See *Charcha*.

*Malli.*—महामहेति । 'महत्या महानीलशिलायाः' सिंहलद्वीपसम्भवेन्द्रनीलोपलस्य 'रुगिव रुक्' यस्य तस्य इत्युपमालङ्कारः [ "सिंहलस्थाकरोद्भूता महानीलास्तु ते स्मृताः" इति भगवानगस्त्यः ] 'कंसकृष्' हरेः 'पुरः' अग्रे 'उच्चकैः' उन्नते 'विष्टरे' आसने [ "वृक्षासनयोर्विष्टरः" इति षत्वम्<sup>1</sup> ] 'निषेदिवान्' उपविष्टवान् [ "भाषायां सदवसश्रुवः" इति कसुः<sup>2</sup> ] 'सः' मुनिः 'अभिसायं' सायंकालाभिमुखम् [ अय्ययी-भावसमासः । सायंकालस्य काष्ण्यात् कृष्णोपमानत्वम् ] 'श्रितः' अश्रितः 'उदयाद्रिः' उदयाचलो येन तस्य 'चन्द्रमसः अभिरामतां' शोभाम् 'अचूचुरत्' चौरितवान् प्राप्तवान् इत्यर्थः [ चुरस्तेये । "णिश्चि—" इति चङ्<sup>3</sup> । अन्यस्य अन्यधर्मसम्बन्धासम्भवात् चन्द्रमसोऽभिरामतामिव अभिरामताम् इत्यौपम्यपर्यवसानात् असम्भवदस्तुसम्बन्धरूपो निदर्शनाभेदः । स च उक्तोपमया अङ्गाङ्गिभावेन सङ्कीर्यते<sup>4</sup> ] ॥ १६ ॥

### NOTES ON MALLI

1. स becomes ष by "वृक्षा—" (*Charcha*). 2. The affix is कसु by "भाषायां—" (*Charcha*). 3. The root चुर means 'to steal.' चङ् is by the rule "णिश्चि—" (Sl. 15). 4. अन्यस्य &c.—We have निदर्शना of the variety असम्भवदस्तुसम्बन्धरूपा, because, it being impossible that the character of one should attach to another, we must here end with a comparison, viz, loveliness *like the* loveliness of the moon ; and this is fused with the उपमा mentioned (in महामहानीलशिलारुचः) as अङ्ग does with अङ्गिन् ।

*Sara*—कृष्णस्य पुरो मुनिरसौ सायमुदयगिरेः पुरश्चन्द्रमा इव रेजे ॥ १६ ॥

### CHARCHA

1. महा &c.—महानील is the name of the emerald grown in Ceylon ( see Malli. सिंहल &c. ) स चामौ शिला च महानीलशिला the stone Mahanila, कर्मधा— । महतो महानीलशिला a huge emerald, कर्मधा— । तस्या रुक्, इतत्— । महामहानीलशिलारुगिव रुक् अस्य, बहु— । तस्य । Qual. कंसकृष्ः । ( Malli ). Or—महान् नीलः महानीलः deep blue colour, कर्मधा— । सः अस्ति अस्या इति महानील + अच्, मत्वर्थे महानीला of a deep blue colour. तादृशी शिला a stone of a deep blue



colour, *i. e.*, an emerald, कर्मधा—। महतो महानीलशिला &c. as before. महत् becomes महा by “आत्महतः—”, App. The final बहु—is by “सप्तस्युपमान—”, App.

2. पुरः—see sl. 12.

3. निषेदिवान्—नि + सद + क्सु He that sat. Qual. सः। The rule for क्सु means—In ordinary language क्सु is allowed after सद, वस, and श्रु। But it is often seen with other roots also. Comp. “भवने तस्य पेतुषा” after पत &c.

4. कंसकृषः—कंस was a celebrated demon at Mathura whom कृष्ण killed. कंसं चकर्ष इति कंस + कृष + क्तिप् कर्त्तार कंसकृट् he who dragged down कंस, *i. e.*, कृष्ण ; उपपदतत्—। तस्य। पुरस् इत्यतसर्थयोगे षष्ठी पञ्चम्यपवादः।

5. विष्टरे—विस्तार्यते इति वि + स्तृ + अप् कर्मणि विस्तरः or विष्टरः। The first means expanse ( profusion ) of words, and the second means आसन, here कुशासन because offered to a sage. तस्मिन्। विस्तर is got with घञ् कर्मणि and means ‘width’, ‘length’, as in पटस्य विस्तरः। “अशब्दे किम् ? विस्तरौ वचसाम्”—*Vritti*.

6. श्रित &c.—उद् + इ + अच् भावे उदय rise. उदयस्य आद्रः उदयाद्रिः the rising-hill, इतत्—। Here, by लक्षणा, the sky at the top of the उदयाद्रि। Comp. गङ्गायां घोषः। उदयाद्रिरिति तत्सन्निहितनमःप्रदेशे लक्षणा। श्रितः उदयाद्रिः अनेन, बहु—। तस्य। Qual. चन्द्रमसः। The moon rises every day, so day after day it is श्रितोदयाद्रि। This epithet is therefore vague. The next word adds precision to it

7. अभिसायम्—सायम् अभि अभिलक्षा इति अभिसायम् towards evening, अय्यौ—( see अभिदेवकोसुतम्, Sl. 13 ). Qual. the क्रिया in श्रित। This presents a difficulty because सायम् can hardly be called a लक्षण (indicator) of श्रयणक्रिया। An indicator is what *indicates*—a ज्ञापक of *something unknown*. We may say सायम् इति अभिसायम् at dusk, विभक्त्यर्थे अय्यौ—। This fixes the idea in श्रितादयाद्रेः। श्रितादयाद्रिः चन्द्रमाः—The rising moon. What time ?—अभिसायम् At dusk. Hence it is the full-moon.

8. उच्चकैः—See ante. Malli takes it as qualifying विष्टरे। We have to suppose that the कुशासन was placed on a high pedestal.



It may be taken also to qualify अभिरामताम् । उच्चकैः अभिरामताम् the surpassing beauty.

9. अचूचुरत्—चुर + णिच् + लुङ् तिप् । For “णिश्चि—” see अभि-  
न्यवीविशित्, Sl. 15.

10. चन्द्रमसः—चन्द्र is कर्पूर । चन्द्र कर्पूरं मिमौते इति चन्द्र + मा + असि  
कर्त्तरि चन्द्रमस् the असि being taken as a डित् प्रत्यय by the rule “चन्द्रे  
मो डित्” । Or मिमौते कालम् इति मा + असि कर्त्तरि मस् ( बाहुलकात् ) time-  
keeper. चन्द्रश्चासौ माश्च चन्द्रमस् the moon the time-keeper. तस्य ।

11. अभिरामताम्—अभि समन्तात् रमन्ते जना अनेन अस्मिन् वा इति अभि +  
रम + घञ् करणे अधिकरणे वा अभिरामः charming. तस्य भावः अभिरामता  
charm. ताम् ।

12. Voice—...निषेदुषा तेन...अभिरामता अचोरि ।

13. Remark—In sl. 15. Hari gets up and offers a seat to  
the sage. Sl. 16 notices the sage just seated. Now is the  
time to offer अर्घ्यं &c. Hence sl. 14 should be read after sl. 16.  
The effect of the अर्घ्यं &c. is described in sl. 17 which is also a  
reason why sl. 14 should immediately precede sl. 17.

17. *Hari was delighted to see that the sage  
was pleased with his reception.*

विधाय तस्यापचितिं प्रसेदुषः

प्रकाममप्रीयत यज्वनां प्रियः ।

ग्रहीतुमार्थान् परिचर्य या मुहुः

महानुभावा हि नितान्तमर्थिनः ॥ १८ ॥

*Prak.*—यज्वनां प्रियः प्रकामम् अप्रीयत [ Hari the favourite of sacri-  
ficers was mightily pleased ]. When ?—प्रसेदुषः तस्य अपचितिं विधाय  
[ The sage was pleased with his reception, and Hari was de-  
lighted that his services proved so acceptable to the sage ].  
Why did Hari care so much for the sage's satisfaction ?—मुहुः  
परिचर्यया आर्थान् ग्रहीतुं महानुभावाः नितान्तं हि अर्थिनः [ The great are  
always anxious to secure the good will of the noble ]. 17.



*Prose*—यज्वनां प्रियः प्रसेदुषः तस्य अपचितिं विधाय प्रकामम् अप्रीयत । महानुभावा आर्यान् परिचर्यया मुहुः ग्रहीतुं नितान्तम् अर्थिनः हि ॥ १७ ॥

*Eng.*—That delighter of sacrificers was highly satisfied having rendered service unto him that was pleased. The high-minded are greatly desirous of winning over the noble at all times with attentions. 17.

*Beng.*—সৎকারে মুনি প্রসন্ন হইলেন দেখিয়া যজ্ঞেশ্বর হরির পরম আনন্দ হইল । যাঁহারা মহানুভাব, সাধুগণকে পরিচর্যয়া তুষ্ট করার আকাঙ্ক্ষা তাঁহাদের হইয়াই থাকে ॥ ১৭ ॥

*Expl.*—See *Prak.*

*Malli.*—विधायेनि । ‘यज्वानो’ विधिना इष्टवन्तः [ “यज्वा तु विधिनेष्टवान्” इत्यमरः । “सुयजोः—” इति यजिधातोः ड् निप्<sup>१</sup> ] तेषां ‘प्रियः’ हरिः ‘प्रसेदुषः’ प्रसन्नस्य [ सदेः कसुरित्युत्तमम् ] ‘तस्य’ मुनेः ‘अपचितिं’ पूजाम् [ “पूजानमस्यापचितिः” इत्यमरः ] ‘विधाय’ विशेषेण मनोवाक्कायकर्मभिस्तत्परतया कृत्वा ‘प्रकामम्’ अत्यर्थम् ‘अप्रीयत’ प्रीतः अभवत् [ प्रीयतेर्देवादिकात् कर्त्तरि लङ्<sup>२</sup> ] । मुनिपूजायाः प्रीतिहेतुत्वे अर्थान्तरं न्यस्यति—‘महानुभावाः’ महात्मानः ‘आर्यान्’ पूज्यान् ‘परिचर्यया मुहुर्ग्रहीतुं’ वशीकर्तुम् [ “ग्रहः अलिटि दीर्घः” इति इटो दीर्घः<sup>३</sup> ] । ‘नितान्तम् अर्थिनः’ अभिलाषवन्तः ‘हि’ भवन्ति [ अर्थनम् अर्थः अभिलाषः । स एषामस्तीति मत्वर्थे इनिः । नतु णिनिः “कृदृत्तेस्तद्धितवृत्तिर्बलौघसौ” इति भाष्यात्<sup>४</sup> ॥ १७ ॥

### NOTES ON MALLI

1. The affix is ड् निप् after the root यज् by “सुयजोः—” (*Char.*).
2. Here there is लङ् after the दिवादि root प्री in the कर्त्तृवाच्य ।
3. The इट् is lengthened by “ग्रहः—” (*Char.*).
4. We do not get णिनि because the भाष्य says that derivation by तद्धित prevails over one by कृत् ।

*Sara*—पूजया तथा मुनिः प्रसन्नो बभूव तेन च हरिरपि प्रीतिर्जाता । आर्याः प्रीयन्तामिति साधवः सदैव काङ्क्षन्ति ॥ १७ ॥

### CHARCHA

1. विधाय—वि + धा + ल्यप् having rendered.



2. अपचितिम्—अप + चाय + क्तिन् भावे अपचिति worship. ताम् ।  
The root चाय is of the आवादि class and takes क्तिन् by the Varttika “क्तिन्नावादिभ्यः” thus barring अ of “गुरोश्च हलः” । Also चाय becomes चि in connection with क्तिन् by the Varttika “क्तिनि नित्यमिति वक्तव्यम्” ।  
चायृ पूजानिशामनयोर्भ्वादिषु ।

3. प्रसेदुषः—प्र + सद + क्सु प्रसेदिवस् he who was pleased. तस्य ।  
Qual. तस्य । This is in the *past*. The reference is to the time when अपचिति was rendered. The प्रसाद was due to अपचिति ।

4. प्रकामम्—अश्रय । Excessively. Qual. अप्रीयत । Comp. “जातो ममायं विशदः प्रकामम्”—*Sakuntala*, Act IV.

5. अप्रीयत—प्री + लङ् कर्त्तरि । प्रायते, पिप्रिये, प्रेष्यते, अप्रैष्ट ।

6. यज्वनाम्—इष्टवन्तः इति यज + ङ् निप् भूते कर्त्तरि यज्वानः those who had sacrificed. तेषाम् । Malli's rule is “सुयजोङ् निप्”—The roots सु and यज take ङ् निप् in the भूतकाल and कर्त्तृवाच्य ।

7. ग्रहोतुम्—ग्रह + तुमुन् = ग्रह + इट् + तुमुन् = ग्रहोतुम् to win over. The इ becomes ई by the rule “ग्रहः—” —इट् after ग्रह is lengthened but not in लिट् ।

8. आर्यान्—अर्यन्ते गम्यन्ते आश्रयन्ते इति ऋ + ण्यत् कर्मणि आर्याः the noble. तान् । यत् gives अर्य which means स्वामिन् master and वैश्य ।

9. परिचर्य्या—परि + चर + श् भावे स्त्रियाम् परिचर्य्या service. तया ।  
र्या करणे ।

10. महानुभावाः—भू + घञ् भावे भावः disposition. अनुगतः भावः अनुभावः befitting disposition, majesty, प्रादितत्—। “अनुभावः प्रभावे स्यात्” इत्यमरः । महान् अनुभावः एषाम्, बहु—। Qual. जनाः understood. Avoid अनु + भू + घञ् अनुभावः because the rule “अणिभुवोऽनुपसर्गे” guides घञ् only when no उपसर्ग precedes ; the above takes अप् giving अनुभवः ।

11. नितान्तम्—नि + तन + क्त कर्त्तरि नितान्त excessive. तत् यथातथा । Qual. the क्रिया is अर्धिनः । There is a क्रिया in अर्थिनः ( see next ).

12. अर्थिनः—अर्थ + धञ् भावे अर्थः longing. सः अस्ति एषाम् इति अर्थ + इनि मत्वर्थे अर्थिनः desirous. Malli. avoids the derivation अर्थयन्ते इति अर्थिनः with the क्त affix णिनि because, as he says, the भाष्य



prefers a तद्धित affix in such cases. The reason is, in the arrangement of the अष्टाध्यायी we have कृत् in the third chapter and then follows तद्धित । The latter, being subsequent to the former, prevails when there is scope for both. Here णिनि gives अयिन् and so also does “अर्थाच्चासन्निहिते” । The latter guides a तद्धित and prevails over the former. If however, कृत् is allowed, नितान्तम् is easily explained, for नितान्तम् अर्थिनः then means नितान्तं यथा तथा अर्थयन्ते which is quite legitimate. With a तद्धित we say नितान्तम् अर्थिनः = अर्थ एषां नितान्तं यथा तथा अस्ति । Either way नितान्तम् is a क्रियाविशेषण ।

13. *Voice*—...प्रियेण...महानुभाटैः...अर्थिभिः ( भूयते ) ।

18. *The sage sprinkled holy water on the head of Hari.*

अशेषतीर्थोपहृताः कमण्डलोर्निधायपाणवृषिणाभ्युदीरिताः ।  
अघोषविध्वंसविधौ पटौयसोर्नतेन मूर्द्ध्ना हरिरग्रहोदपः ॥ १८ ॥

*Prak.*—नतेन मूर्द्ध्ना हरिः अपः अग्रहोत् [ Hari lowered his head and on it took the water ]. Which water ?—वृषिणा अभ्युदीरिताः अपः [ The water which the sage cast towards him ]. Where did the sage get the water ?—कमण्डलोः पाणौ निधाय वृषिणा अभ्युदीरिताः [ The sage took the water out of his Kamandalu ]. Why did Hari accept the water ?—अघोषविध्वंसविधौ पटौयसोः अपः [ It was not ordinary water, but very efficacious in removing sin ]. How was that ?—अशेषतीर्थोपहृता अपः [ The sage in his roamings all over the three worlds, had collected in his Kamandalu waters from the countless holy places he had visited. Hence their efficacy ]. 18.

*Prose*—अशेषतीर्थोपहृताः कमण्डलोः पाणौ निधाय वृषिणा अभ्युदीरिताः अघोषविध्वंसविधौ पटौयसोः अपः हरिः नतेन मूर्द्ध्ना अग्रहोत् ॥ १८ ॥

*Eng.*—With head lowered, Hari accepted the water collected at endless sacred places and sprinkled at him by the sage after it was placed on his hand from his pitcher, hence potent at the work of the removal of a multitude of sins. 18.

*Beng.*—यूनिर कमण्डलूতে নানা তীর্থের জল ছিল । তিনি উহা হইতে হাতে



करिया किछु लईया हरिर प्रति प्रक्षेप करिलेन । हरि ऐ पापहारी जन अबनत मस्तके ग्रहण करिलेन ॥ १८ ॥

*Expl.*—The sage in his roamings all over the three worlds had collected in his *Kamandalu* waters from the countlees holy places visited by him. This water consequently was very efficacious in removing sin. Some of it he sprinkled on Hari and Hari felt gratified. 18.

*Malli.*—अशेषेति । ‘अशेषेभ्यः तीर्थेभ्यः उपहृता’ आहृताः तथा ‘कमण्डलोः’ उदकपात्रात् ‘पाणौ निधाय’ उद्धृत्य पाणौ निधाय इत्यर्थः [ क्रियान्तराक्षिप्तक्रियापेक्षया कमण्डलोरपादानत्वम्<sup>१</sup> । “अस्त्री कमण्डलुः कुण्डौ” इत्यमरः ] ‘ऋषिणा अभ्युदीरिताः’ आक्षिप्ताः अतएव ‘अघौघानां’ पापसमूहानां ‘विध्वंसविधौ’ विनाशकरणे ‘पटोयसौः’ समर्थतराः [ पटशब्दात् द्वयसुनि ‘उगितश्च’ इति ङीप् ] ‘अपः’ जलानि ‘हरिः’ नतेन मूर्द्ध्ना अग्रहीत् स्वीकृतवान् [ गृहेर्लुङ् ] ॥ १८ ॥

### NOTES ON MALLI

1. क्रियान्तर &c.—The अपादानता of कमण्डलु is with respect to the क्रिया ( उद्धरण क्रिया ) that is implied by another क्रिया ( निधान क्रिया ) । 2. द्वयसुन् is attached to पटु and then ङीप् comes in by “उगितश्च” (*Char.*).

*Sara*—पुण्येन कमण्डलूदकेन मुनिना अभुक्षितो हरिः आत्मानं विपापं मेने ॥ १८ ॥

### CHARCHA

1. अशेष &c.—शिष + घञ् कर्मणि शेष remainder. अविद्यमानं शेषम् एषाम अशेषाणि, बहु— । तीर्थ a holy site. उप + हृ + क्त कर्मणि उपहृत fetched. अशेषाणि तीर्थानि, कर्मधा— । तेभ्यः उपहृतानि, सुप्सुपा । ताः । Qual. अपः । The बहु—is by the Varttika “नञाऽस्त्यार्यानाम्—” (*App.*).

2. कमण्डलोः—अपादाने प्रसी । अपादान of उद्धरणक्रिया understood (see Malli). Removal from the कमण्डलु is implied by निधाय (see Malli)—Placed in the hand suggests that it had been removed from the कमण्डलु ।

3. निधाय—नि + धा = ल्यप् having been placed .



4. अभ्युदीरिताः—अभि + उद् + ईर + णिच् स्वार्थे + क्त कर्मणि Jerked at. ताः । Qual. अपः ।

5. अघौघ &c.—अघ sin. ओघ multitude. वि + ध्वंस + चञ् भावे विध्वंस removal. वि + धा + कि भावे विधि act. अघानाम् ओघः a multitude of sins, इतत्—। तस्य विध्वंसः removal of a multitude of sins. इतत्—। तस्य विधिः or स एव विधिः, act of removing &c. इतत्—or कर्मधा —। तस्मिन्। अधि' ७मी ।

6. पटौयसौः—पटु efficacious. अतिशयेन पटवः or पट्याः इति पटु or पट्टी + ईयसुन् + डीप् स्त्रियाम् पटौयस्यः very efficacious. ताः । Qual. अपः । Here the comparison, as implied by ईयसुन्, is with other holy waters, and is *mental* ( बौद्ध आतिशायनिक ) ।

7. नतेन—नम् + क्त कर्त्तरि low, तेन । Qual. मूर्द्धा । The head was lowered in the act of obeisance ; it was then that the sage jerked out his handful of holy waters.

8. मूर्द्धा—श्या करणे ।

9. अग्रहीत्—ग्रह + लुङ् तिप् । गृह्णाति-गृह्णीते, जग्राह-जगृहे, अग्रहीत्-अग्रहीष्ट, ग्रहीष्यति-ते ।

10. अपः—अप् water ताः । Always feminine plural. “आपः सुमनसो वर्षा अप्सरस्सिकताः समाः । एते स्त्रियां बहुत्वे सारिकत्वेऽपुत्रतरवयम् ॥”

11. Voice—...पटौयस्यः आपः हरिणा...अग्रहीषत Or अग्राहिषत ।

19. *Hari now sat down at the sage's request.*

स काञ्चने यत्र मुनेरनुज्ञया नवाम्बुदश्यामतनुन्यं विक्षत ।

जिगाय जम्बूजनितश्रियः श्रियं सुमेरुशृङ्गस्य तदा तदासनम् ॥१९॥

*Prak.*—तदा तत् आसनं सुमेरुशृङ्गस्य श्रियं जिगाय [At the time the seat surpassed the beauty of the peak of Sumeru]. Which seat ?—यत्र सः मुनेः अनुज्ञया न्यविक्षत [The seat on which he sat at the sage's request]. What happened to enhance the beauty of the seat then ?—नवाम्बुदश्यामतनुः स काञ्चने ( आसने ) न्यविक्षत [Personally Hari was dark as a new cloud—the seat again was golden. Hence the beauty]. But the Sumeru is golden throughout without a dark speck—जम्बूजनितश्रियः सुमेरुशृङ्गस्य श्रियं जिगाय [That is true ; but you forget that there is a huge



Jambu tree on the peak of the Sumeru bearing an unfailing crop of dark berries. The tree always looks dark with its load. The dark tree on the golden peak and Hari on the golden seat looked alike]. 19.

*Prose*—नवाम्बुदश्यामतनुः सः मुनेः अनुज्ञया काञ्चने यव ( आसने ) न्यविक्षत तत् आसनं तदा जम्बुजनितश्रियः सुमेरुशृङ्गस्य श्रियं जिगाय । ९ ।

*Eng.*—At the time, the golden seat, on which he, of a frame dark like a fresh cloud, sat at the command of the sage, surpassed the beauty of the peak of the Sumeru to which charm is lent by Jambu berries. 19.

*Beng.*—मूनिर आज्ञाय हरि एकथानि श्वर्गेर आसने उपवेशन करिलेन । ताहार देह नवमेघेर त्राय शाम, अतएव সেই प्रसिद्ध जम्बुवृक्षे सुमेरुशृङ्गेर ये शोभा हইয়াছে आसনের शोभा ताहार अपेक्षाय अधिक হইল ॥ १९ ॥

*Expl.*—At the command of the sage Hari sat on a golden seat. Dark as he was, the seat then surpassed the beauty of the peak of the Sumeru with its crest of the famous Jambu tree bearing an unfailing crop of dark berries. 19.

*Malli.*—स काञ्चनेति । ‘नवाम्बुदश्यामतनुः सः’ हरिः ‘मुनेः अनुज्ञया काञ्चने’ काञ्चनविकारि [वैकारिकः अण्प्रत्ययः<sup>१</sup>] ‘तव आसने न्यविक्षत’ उपविष्टवान् [निपूर्व-विशेर्लुङि “नेर्विशः” इत्यात्मनेपदम् । “शल इगुपधादनिटः क्तः”<sup>२</sup>] ‘तत् आसनं तदा’ ह्युपवेशनसमये ‘जम्बूः’ नीलफलविशेषः [“जम्बूः सुरभिपत्वा च राजजम्बू-र्महाफला” इत्यभिधानरत्नमालायाम्<sup>३</sup>] तथा ‘जनिता श्रीः’ यस्य तत् तथोक्तस्य [भाषित-पुंस्कत्वात् पक्षे पुं वद्भावात् नुमभावः<sup>४</sup>] ‘सुमेरुशृङ्गस्य श्रियं जिगाय’ अभिभूतवत् इत्यर्थः [सन्लिटोर्जेः” इति कुत्वम् । उपमानानुप्रासयोः संसृष्टिः] । १९ ।

### NOTES ON MALLI

1. The affix is अण् implying a transformation ( विकार ) ।
2. Here by the rule “नेर्विशः” we have आत्मनेपद after विश preceded by नि, and then क्त comes in by the “शल—” (Char.) 3. The word ( जम्बूजनितश्रि ) being भाषितपुंस्क (Char.) we have here पुं वद्भाव which is optional. Hence no नुम् (Char.) 4. We have ग in



place of ज by “सन्—” (*Char.*) 5. There is intermingling of उपमा and अनुप्रास ।

*Sara*—सुनिना आज्ञप्तो हरिः सुवर्णासनं भेजे । तच्चासनं तेन नवमेघश्यामेन आक्रान्तं जम्बूवृक्षेण कृतशेखरं सुमेरुशृङ्गं कान्त्या अतिशिष्ये । १९ ।

### CHARCHA

1. काञ्चने—काञ्चन gold. काञ्चनस्य विकारः इति काञ्चन + अण् काञ्चनम् golden. तस्मिन् । Qual. यत्र (*i. e.*, आसने) ।

2. अनुज्ञया—अनु + ज्ञा + अङ् भावे अनुज्ञा command. तथा । हितौ श्या । Out of respect to the sage, Hari kept standing after the sage had been seated and then the sage commanded him to sit down.

3. नव &c.—अम्बु ददाति इति अम्बु + दा + क कर्त्तरि अम्बुदः cloud. नवः अम्बुदः, fresh cloud, कर्मधा— । स इव श्यामा, उपमानकर्मधा— । नवाम्बुदश्यामा तनुः अस्य, बहु— । Qual. सः । A *fresh* cloud is a *dark* cloud, hence the qualifying epithet नव ।

4. न्यविक्षत—नि + विश् + लुङ् त । विशति, विवेश, वेक्षति, अविक्षत् । By the rule “नेर्विशः” विश् takes the आत्मनेपद when preceded by the prefix नि । सिच् is replaced by क्स् in the case of an अनिट् root ending in श, ष, स, ह and having इ, उ, ऋ in the pen-ultimate (See “शल—”, Malli.). विश् ends in श and has इ for उपधा । Hence नि + विश् + त = नि + अ + विश् + क्स् + त = न्यविश् स त = न्यविक्षत ।

5. जिगाय—जि + लिट् णल् । जयति, जिष्यति, अजेषीत् । By the rule “सन्लिटोर्जेः” the ज becomes ग with सन् and also in लिट् ।

6. जम्बू &c.—जम्बू (fem.) is our कालजाम । It may stand here either for the tree or for its fruit. If the fruit, then जम्बूः फलम् इति जम्बू + अञ् । The अञ् disappears by the rule “लुप्च” । The result is जम्बूः in the feminine. It is not neuter because the rule “लुपि युक्तवत् व्यक्तिवचने” requires the final word to have the gender and number of the original which is here जम्बू in the feminine. जन + णिच् + क्त कर्मणि जनिता caused. जम्बूः जनिता जम्बूजनिता, इतत्— । तादृशी श्रीः अस्य जम्बूजनितश्चि, बहु— । तस्य । Qual. सुमेरुशृङ्गस्य । The प्रातिपदिक here has श्चि with a short vowel



because it qualifies सुमेरुशृङ्ग which is neuter, and then “ऋसो-  
नपुंसके प्रातिपदिकस्य” shortens the vowel. Another point to note  
is—Why not जम्बूजनितश्रियः like वारिणः ? Malli answers that the  
word is one that may be applied to males, females &c. equally  
well ( भाषितपुंस्क ) । Such words are optionally treated as  
masculine in विभक्तis from तृतीया onwards by the rule “तृतीयादिषु  
भाषितपुंस्कं पुंवत् गालवस्य” । Hence जम्बूजनितश्रियः if taken as पुंवत्,  
otherwise जम्बूजनितश्रियः । The fruit जम्बू here is in the singular  
as it stands for the जाति । Note that the rule “जम्बू वा” allows  
अण् optionally which does not disappear, and also अञ् which  
disappears, not by लुप् but by लुक् ( “फले लुक्”—P. 4. 3. 163. ) ।  
अण् gives जाम्बवं फलम् and अञ्लुक् yields जम्बु फलम् with a short उ  
because the rule “लुपि युक्तवत्—” no longer applies, so the final  
word cannot be feminine like the original, but neuter as a विशेषण  
of फल, therefore the vowel is shortened by “ऋसो नपुंसके—” ।

7. सुमेरु etc.—सुमेरु the golden mountain which is the resi-  
dence of the gods. तस्य शृङ्गम्, इतत्— । तस्य । The Puranas say  
there is a huge Jambu tree at the top of the Sumeru which  
lends its name to जम्बुद्वीप । This tree is always blue because  
always in fruit.

8. आसनम्—आस्यते अस्मिन् इति आस + ल्य ट् अधिकरणे । Seat.

9. Voice—...तनुना तेन...न्यवेशि ( भावे ) तेन आसनेन...श्रीः जिग्ये ।

20. *Hari in his yellow robe looked like the sea with  
the Badava fire.*

स तप्तकार्त्तस्वरभास्वरास्वरः कठोरताराधिपलाञ्छनच्छविः ।  
विदियुते बाडवजातवेदसः शिखाभिराश्लिष्ट इवाम्भसां निधिः ॥२०

*Prak.*—सः अम्भसां निधिः इव विदियुते [ The lord appeared like  
the ocean ]. How so ?—बाडवजातवेदसः शिखाभिः आश्लिष्टः अम्भसां  
निधिरिव [ He looked like the sea enveloped in the flames of  
the Badava fire ]. How was that ?—तप्तकार्त्तस्वरभास्वरास्वरः सः  
[ He was clad in clothes that glittered like liquid gold which  
resembled the lambent flames of the Badava fire ]. But where



is the resemblance with the sea?—कठोरताराधिपलाञ्छनच्छविः सः  
[ Personally he was dark like the stain in a full-moon, so bore  
the complexion of the blue ocean ]. 20,

*Prose*—तप्तकार्तस्वरभास्वरास्वरः कठोरताराधिपलाञ्छनच्छविः सः बाड़वजात-  
वेदसः शिखाभिः आश्लिष्टः अम्भसां निधिः इव विदिद्यते । २० ।

*Eng.*—He, with a garment glittering like heated (melted)  
gold and of a complexion as that of the stain in a full-moon,  
shone like the receptacle of waters (sea); clasped by the flames  
of the Badava fire. 20.

*Beng.*—हरिर् मूर्ति पूर्णचन्द्रेर कलङ्केर ग्राय कृष्णवर्ण उ तँहार परिधाने  
तप्तस्वर्णेर् ग्राय उज्ज्वल पीत वस्त्र । ईहाते तँहाके बाड़वानलेर शिखाय आलङ्कित  
समुद्रेर् ग्राय देखाईतेहिल ॥ २० ॥

*Expl.*—Dark in person and clad in clothes that glittered  
like liquid gold, Hari bore the appearance of the blue ocean  
clasped by the lambent flames of the Badava fire. 20.

*Mall.*—स तप्तेति । ‘तप्त’ पुटपाकशोधितं ‘कार्तस्वरं’ सुवर्णम् [ “रुक्मं  
कार्तस्वरं जाम्बूनदमष्टापदोऽस्त्रियाम्” इत्यमरः ] तद्वत् ‘भास्वरं’ दीप्यमानम् ‘अस्वरं’  
यस्य सः पीताम्बर इत्यर्थः ‘कठोरताराधिपस्य’ पूर्णेन्दोः ‘लाञ्छनस्य छविरिव छविः’ यस्य  
सः [ इति उपमानपूर्वपदो बहुव्रीहिः उत्तरपदलोपश्च ] ‘सः’ हरिः ‘बाड़वजातवेदसः’  
बाड़वाग्नेः ‘शिखाभिः’ जालाभिः ‘आश्लिष्टः’ व्याप्तः ‘अम्भसां निधिरिव’ समुद्र इव  
‘विदिद्यते’ बभौ ॥ २० ॥

*Sara*—मेघनीलः पीताम्बरो हारः बाड़वानलपरीतः सागर इव बभौ ॥ २० ॥

## CHARCHA

1. तप्त &c.—तप्त + क्त कर्मणि तप्त heated, melted. कार्तस्वर gold.  
The derivation is uncertain. Bhanuji says—“कृतस्वरे आकरविशेषे  
भवम् । अण् ।” He also suggests an alternative—“कृताः पठिताः स्वरा  
येन सः कृतस्वरः a learned Brahman. तस्मै देयम् । “शेषे” इत्यण् । भास  
+ वरच् कर्त्तरि भास्वर bright. अस्वर robe. तप्तं कार्तस्वरम्, कर्मधा— । तदिव  
भास्वरम्, उपमान कर्मधा— । तादृशम् अस्वरम् अस्य, बहु— । Qual. सः ।  
The rule for उपमानकर्मधा—is “उपमानानि सामान्यवचनैः” (App.)

2. कठोर &c.—कठोर full. Comp. “कठोरीभूतो दिवसः”, “कठोरपारा-



वतकण्ठमेचकः” &c. तारा a zodiacal star supposed to be a daughter of दक्ष । लाञ्छन stain. कृवि complexion. अधिपाति इति अधि + पा + क कर्त्तरि अधिपः lord. ताराणाम् अधिपः the lord of the stars, i. e., the moon ; इतत्— । The principal zodiacal stars are अश्विनी, भरणी, कृत्तिका, रोहिणी &c. 27 in all. These are regarded as wives of the moon. कठोरः ताराधिपः, कर्मधा— । तस्य लाञ्छनम्, इतत्— । तस्य कृविः, इतत्— । सा इव कृविरसु, बहु— । Qual. सः । The बहु—is by “सप्तस्युपमान—” — (App.).

3. विदियुते—वि + द्युत + लिट् ए । द्योतते, दियुते, द्योतिष्यते, अद्योतिष्ट— अद्युतत् ।

4. बाडव &c.—बडवा mare. बडवायां भवः इति बडवा + अण् बाडव issuing from a mare. जन + क्त कर्त्तरि जात born ; जातेषु विद्यते इति जात + विद् + असुन् कर्त्तरि जातवेदाः that which exists in everything born, i. e., fire which exists as जठराग्नि ; comp. “चराचराणां जठरेषु तिष्ठते विधा विभक्ताय नमोऽस्तु वक्रये” । बाडवो जातवेदाः, कर्मधा— । तस्य । और्व a descendant of भृगु discharged into the sea, his क्रोधाग्नि which still burns there issuing through the mouth of a gigantic rock in the shape of a mare’s head. “और्वस्तु बाडवो बडवानल.” इत्यमरः । Comp. “ततस्तं क्रोधजं तात और्वोऽग्निं वरुणालये । उत्ससर्ज स चैवाप उपयुङ्क्ते महोदधौ । महद्भयशिरो भूत्वा यत्तद्वदविदो विदुः ॥”—*Mahabharata*.

5. आश्लिष्टः—आ + श्लिष + क्त कर्मणि embraced. Qual. निधिः ।

6. निधिः—नि + धा + कि अधिकरणे receptacle.

7. Voice—...अम्बरेण...कृविना तेन...आश्लिष्टेन...निधिना... ।

8. Remark—The propriety of the comparison is questionable. Hari is clothed in yellow, the sea is not clothed in fire.

21. *The sage’s white lustre then got blended with the dark lustre of Hari.*

रथाङ्गपाणिः पटलेन रोचिषामृषित्विषः संवलिता विरेजिरे ।

चलत्पलाशान्तरगोचरास्तरोस्तुषारमूर्त्तरिव नक्तमंशवः ॥ २१ ॥

*Prak.*—ऋषित्विषः नक्तं तुषारमूर्त्तः अंशव इव विरेजिरे [ The glow of the sage’s person appeared like moon-beams at night]. That is



but natural in a white person—तरोः चलत्पलाशान्तरगोचराः अंशव इव  
[ Not like ordinary moon-beams, but like those that enter the  
dark interior of a tree shrouded in its thick foliage when a few  
leaves, here and there, are pushed aside by the breeze ]. How  
was that ? रथाङ्गपाणेः रोचिषां पटलेन संवलिताः ऋषिविषः [The lustre of  
Hari was dark like the interior of the tree mentioned above ;  
and when the white lustre of the sage got blended with that of  
Hari, the resemblance, as above, was complete]. 21.

*Prose.*—रथाङ्गपाणेः रोचिषां पटलेन संवलिताः ऋषिविषः नक्तं तरोः चलत्-  
पलाशान्तरगोचराः तुषारमूर्तेः अंशव इव विरेजिरे ॥ २१ ॥

*Eng.*—The lustre of the sage, blended with the mass of  
light from the discus-armed Krishna, appeared like the beams  
of the snow-complexioned moon at night lodged in the open-  
ings between the moving leaves of a tree. 21.

*Beng.*—ज्योत्स्नार रात्रিতে ঘন পত্রে আবৃত তরুর পত্রগুলি এখানে সেখানে  
বায়ুতে সরাইয়া দিলে তাহার মধ্যে প্রবিষ্ট চন্দ্রকিরণের যেমন শোভা হয় ঋষির শুভ্র  
আভা চক্রপাণির নীল আভার সহিত মিলিত হইয়া তেমনই শোভা পাইল ॥ ২১ ॥

*Expl.*—Hari's glow was dark like the interior of a tree  
shrouded in its thick foliage in a moon-lit night. The white  
glow of the sage got blended with that of Hari and appeared  
like moon beams that get inside the tree when its leaves are  
agitated by the breeze. 21.

*N. B.*—The simile is a poor one. When two colours are  
blended the result is one uniform colour. The next verse is  
based upon this fact.

*Malli.*—रथाङ्गपाणेरिति । 'रथाङ्ग' चक्रं 'पाणौ यस्य तस्य हरेः [ "प्रहरणा-  
र्थेभ्यः परे निष्ठासप्तम्यो भवतः" इति पाणेः परनिपातः<sup>१</sup> ] 'रोचिषां' क्ववीनां 'पटलेन'  
समूहेन 'संवलिताः' मिलिता 'ऋषिविषः नक्तं' रात्रौ [ सप्तम्यर्थं अययम् ] 'तरोः'  
चलतां पलाशानां पत्राणाम् 'अन्तराणि' विवराणि 'गोचरः' आश्रयो येषां ते 'तुषारा  
मूर्तिः' यस्य तस्य इन्दोः 'अंशव इव विरेजिरे' चक्राशिरे ॥ २१ ॥

### NOTES ON MALLI

1. The word पाणि is final by "प्रहरणा—" (*Charcha*).



*Sara*—धवलं सुनिधाम तदा कृष्णेन हरितेजसा मिलितमभूत् । तेन च तत्  
निशि पद्माणामन्तरालेन वृक्षस्य अन्तः प्रविष्टः तिमिरेण युक्त इन्दुकिरण इव दृष्टो ॥२१॥

### CHARCHA

1. रथ &c.—रथस्य अङ्गम् a part of a chariot, इतत्— । The axle, the wheel &c. are all parts of a chariot ; but here it stands for the *wheel*, चक्र । By transference of epithets चक्र is an iron disc sharpened at the rim which is a formidable weapon of offence. रथाङ्गं पाणौ अस्य, बहु— । This is a name of Hari whose principal weapon is the चक्र named सुदर्शन । तस्य । Malli's rule “प्रहरण—” means that in a बहुव्रीहि a क्तप्रत्ययान्त word and a सप्तम्यन्त word *follow* one meaning a weapon. Here रथाङ्ग is a weapon, so पाणौ which is सप्तम्यन्त is placed after it. Usually, however, क्तान्त and सप्तम्यन्त words *lead* in a बहु— । Thus सुखे कामः अस्य सुखकामः, श्रितः उदयाद्रिः अनेन श्रितोदयाद्रिः ( Sl. 16 ante ), &c.

2. पटलेन—सहाय्यं तृतीया ।

3. रोचिषाम्—रोचिस् lustre तेजस् । तासाम् ।

4. ऋषि &c.—त्विष् lustre तेजस् । ऋषेः त्विषः, इतत्— ।

5. संवलिताः—सम् + बल + क्त कर्मणि blended.

6. विरेजिरे—वि + राज + लिट् इरे । राजति-ते, रराज रेजे, राजिष्यति-ते, अराजीत्-अराजिष्ट ।

7. चलत् &c.—चल + शट् चलत् shaking, moving चञ्चत् । पलाश leaf. अन्तर interval. गाव इन्द्रियाणि चरन्ति अस्मिन् इति गो + चर + घ अधिकरणे निपातनात् गोचरः range ( of the senses ), उपपदतत्— । चलन्ति पलाशानि, कर्मधा— । तेषाम् अन्तराणि, इतत्— । चलत्पलाशान्तराणि गोचरः एषाम्, बहु— । Qual. अंशवः । Here गाचार is expected with घञ् by the rule “हलश्च” । Hence we have निपातन in the rule “गोचर-सञ्चर-वह-व्रज-त्यज-आपण-निगमाश्च” ।

8. तुषार &c.—तुषार cool. “तुषारः शीतलः शीतः” इत्यमरः । मूर्च्छत्यनया इति मूर्च्छ + क्तिन् करणे मूर्त्तिः body. तुषारा मूर्त्तिरस्य cool-bodied, i. e., the moon, बहु— । Or तुषार snow. “तुषारस्तुहिनं हिमम्” इत्यमरः । तुषारस्य मूर्त्तिः the appearance of snow, इतत्— । सा इव मूर्त्तिरस्य, बहु— । तस्य । The idea is vague in the first exposition.

9. नक्तम्—An अव्यय in the sense of सप्तमी ।



10. *Voice*—.....सुवलिताभिः ऋषित्विड्भिः.....गोचरैः.....अंशुभिः  
इव विरेजे ।

22. *Tinged by each other they appeared to be of the same complexion.*

प्रफुल्लतापिच्छनिभैरभीषुभिः शुभैश्च सप्तच्छदपांशुपाण्डुभिः ।  
परस्परेण कुरितामलच्छवौ तदैकवर्णाविव तौ बभूवतुः ॥२२॥

*Prak.*—तदा तौ एकवर्णौ इव बभूवतुः [ At the time the sage and Hari seemed to be of the same complexion ]. How so?—  
परस्परेण कुरितामलच्छवौ तौ [ They were tinged by each other and so appeared to be of the same complexion ]. What shade of colour did they show when tinged?—प्रफुल्लतापिच्छनिभैः शुभैः अभीषुभिः ( कुरिता मुनेच्छविः ) [ The sage was white ; the rays from Hari got blended with it and the result was that the sage looked neither white nor dark but a mixture of the two ]. How did Hari fare?—सप्तच्छदपांशुपाण्डुभिः शुभैः अभीषुभिः ( कुरिता हरेच्छविः ) [ The dark body of Hari was suffused over with the white rays from the sage and he too looked of the same colour as the sage ]. 22.

*Prose*—प्रफुल्लतापिच्छनिभैः सप्तच्छदपांशुपाण्डुभिः च शुभैः अभीषुभिः परस्परेण कुरितामलच्छवौ तौ तदा एकवर्ण इव बभूवतुः ॥ २२ ॥

*Eng.*—At the time, the two appeared as of the same complexion, having their spotless figures tinged by each other with pure beams like full-blown *Tamala* flowers, and white like the pollens of the *Saptacchada* flower. 22.

*Beng.*—तांशूरा परस्पर परस्परের দেহ প্রফুল্ল তমাল পুষ্পের আয় নীল ও সপ্তচ্ছদের পরাগের আয় পাণ্ডু রশ্মিতে রঞ্জিত করিলেন; তাহাতে উভয়ের যেন একই বর্ণ হইয়া পড়িল ॥ ২২ ॥

*Expl*—See *Prak.*

*Malli*—प्रफुल्लेति । प्रफुल्लंतीति 'प्रफुल्लं' विकसितम् [ फुल्ल विकसने इति धातोः पचाद्यजन्तम् । फलेर्निष्ठायां "अनुपसर्गात् फुल्लचीवकृशोक्ताघाः" इति निपातनात् 'प्रफुल्लम्' इत्येव इति क्षीरस्वामी<sup>१</sup> ] 'तापिच्छस्य' तमालस्य पुष्पं 'तापिच्छम्' [ "फले लुक्" इति तद्धितलुक् । "विहीनं प्रसवे सर्वम्" इति नपुंसकत्वम्<sup>२</sup> ।



“कालस्कन्धस्तमालः स्यात् तापिञ्छोऽपि” इत्यमरः ] । तेन सदृशैः ‘प्रफुल्लतापिञ्छ-  
निभैः’ [ नित्यसमासत्वात् अस्वपदविग्रहः । अतएव “स्य, रुत्तरपदेत्वमी । निभसङ्काश-  
नौकाशप्रतीकाशोपमादयः ॥” इत्यमरः ] सप्त कदाः पर्णानि पर्वसु यस्य इति  
‘सप्तच्छदो’ वृत्तभेदः [ “सप्तपर्णो विशाल वक् शारदो विषमच्छदः” इत्यमरः ।  
“संख्याशब्दस्य वृत्तिविषये वीप्सार्थत्वं सप्तपर्णादिवत्” इत्युक्तं भाष्ये<sup>४</sup> । शेषं तापिञ्छ-  
वत् ] । तस्य पुष्पाणि ‘सप्तच्छदानि’ तेषां ‘पांशुवत् (?) पाण्डुभिः शुभैः अभीषुभिः’  
अन्योऽन्यरश्मिभिः [ “अभीषुः प्रग्रहे रश्मौ” इति शाश्वतः<sup>५</sup> ] ‘परम्परेण कुरिते  
रुषिते ‘अमले कवी’ अन्योऽन्यकान्तौ ययोः तौ [ कथोरभीषूणाम् ( च ? ) अवयवा-  
वयविभावात् भेदनिर्देशः<sup>६</sup> ] ‘तौ’ हरिनारदौ ‘तदा एकवर्णौ इव बभूवतुः’ [ उभय-  
प्रभामेलनात् उभयोरपि सर्वाङ्गानो गङ्गायमुनामङ्गव इव स्फटिकेन्द्रनोलमणिप्रभामेलन-  
प्रायः कश्चित् एको वर्णः प्रादुर्बभूव । तन्निमित्ता चेयम् अनयोरिकवर्णत्वोत्प्रेक्षा<sup>७</sup> ] ॥२२॥

### NOTES ON MALLI

1. फुल्ल &c.—This ends with अच् of the पचादि class after फुल्ल to open. Kshirasvamin says that by the rule “अनुप—”, फल with निष्ठा added must give प्रफुल्ल (Char.). 2. Here the तद्धित is elided by the rule “फले लुक्” (Charcha). It is neuter because “हिहीनं—” (all words signifying *produce* (fruits, flowers &c) are in the neuter). 3. The विग्रह does not contain all the constituents of the समास (अस्वपदविग्रह) । Hence it is that अमर says “स्य, रुत्तर—” (Charcha). 4. A numeral when compounded may imply वीप्सा as in सप्तपर्ण, so says the भाष्य । 5. The शाश्वत says अभीषु means प्रग्रहे reins, and रश्मि rays. 6. कवि and अभीषु are treated as अवयव and अवयविन्, hence spoken of as different. 7. उभय &c.—By the mingling of the two tints, a single shade, like that got by the mingling of the lustre of crystal and sapphire, appeared in both, as at the confluence of the Ganges and the Jumna. And to that is due the surmise (उत्प्रेक्षा) of their having the same shade.

Sara—श्यामता हरेः धवलता च ऋषेः इति रागद्वयस्य उभयव मेलनात् हावपि हरिनारदौ सवर्णौ जातौ ॥ २२ ॥



## CHARCHA

1. प्रफुल्ल &c.—प्रफुल्लति विकसति इति प्र + फुल्ल + अच् कर्त्तरि प्रफुल्लम्  
 full-blown. तापिञ्च is तमाल ; masc. when meaning the tree.  
 But तापिञ्चस्य विकारः पुष्पम् इति तापिञ्च + अण् तापिञ्चम् Tamala flowers.  
 प्रफुल्लं तापिञ्चम्, कर्मधा—। प्रफुल्लतापिञ्चे न सदृशः इत्यर्थे प्रफुल्लतापिञ्चनिभः look-  
 ing like full-blown Tamala flower ; a इतत्—of प्रफुल्लतापिञ्च and  
 निभ of the नित्यसमास class. तैः । Qual. अभीष्टभिः । Malli here notes  
 the following peculiarities :—(a) Why not derive प्रफुल्ल from फल  
 to open ( जिफला विशरणे ) with the affix क्त ? The answer is फल +  
 क्त = फुल्ल no doubt ; but if an उपसर्ग, say प्र, precedes, then त will  
 not change into ल and the form will be प्रफुल्लत् । The rule is  
 “अनुपसर्गात् फुल्लचौवकशोलाघाः” which distinctly says that फुल्ल, चौव,  
 कश, उलाघ are allowed, with क्त *only when no उपसर्ग precedes*. So  
 with प्र we shall have प्रफुल्लत्, प्रचौवित, प्रकशित, प्रोलाघित । (b) Why is  
 the Tamala flower तापिञ्चम् and not तापिञ्चः ? Answer—The  
 disappearance of अण् is by लुक् *not* लुप् । If it were the latter,  
 the form would indeed be तापिञ्चः for the flower, because the  
 word to which अण् is attached is masculine ( see under जम्बू,  
 sl. 19). In the case of लुक् there is no such restriction and we  
 have the neuter by “दिहीनम्—” (Malli). The लुक् is by the  
 Varttika “पुष्पमूलेषु बहुलम्”—In the case of पुष्प which is a विकार  
 and मूल which is an अवयव there is irregularity, *i. e.*, sometimes  
 the अण् is retained, sometimes it disappears by लुप्, sometimes  
 again by लुक् । The present is an instance of लुक् । Malli's  
 “फले लुक्” is a little misleading having no direct application to  
 our case ; it merely introduces the लुक्प्रकरण । (c) Why is  
 प्रफुल्लतापिञ्चनिभ a नित्यसमास ? Ans.—Because we cannot give a  
 वाक्य containing निभ in the sense of सदृश । प्रफुल्लतापिञ्चस्य निभः does  
 not mean प्रफुल्लतापिञ्चे न सदृश । This is obvious from अमर where  
 we find “स्युत्तर—”, *i. e.*, निभ, सदृश &c. mean सदृश *only when*  
*they are final in a compound*. No वाक्य being possible, the  
 समास cannot be dissolved, *i. e.*, it is a नित्यसमास । “नित्यः समासो  
 नित्यसमासः यस्य विग्रहो नास्ति”—*Bhashya*.



2. अभीषुभिः—अभीषु ray. तैः । करण of the क्रिया in कुरित । The comparison of अभीषु with तापिञ्च is not a happy one. The poet means अभीषु was like the *lustre* of तापिञ्च not like the तापिञ्च itself.

3. शुभैः—शोभन्ते इति शुभ + क कर्त्तरि शुभाः beautiful तैः । Qual. अभीषुभिः ।

4. सप्तच्छद &c.—वृन्ते वृन्ते सप्त च्छदाः अस्य सप्तच्छदः, बहु—। सप्तच्छदस्य विकारः पुष्पम् इति सप्तच्छद + अण् सप्तच्छदम् flower of the Saptacchada. See under तापिञ्च । पांशु pollen पराग । सप्तच्छदस्य पांशवः, इतत्—। ते इव पाण्डवः ; उपमान कर्मधा—। तैः । Qual. अभीषुभिः । Here सप्तन् in the बहुव्रीहि does not mean seven altogether, *i. e.*, it is not that the entire tree contains seven leaves only, but seven in every stalk of it. Hence there is वीप्सा । The वीप्सा is not conveyed by the वाक्य, *i. e.*, if we say सप्त छदाः अस्य the meaning will be that the tree has seven leaves in all ; but if we compound and say सप्तच्छद the sense will be that every stalk has seven leaves. In other words there is वीप्सा in the compound ( वृत्तिविषये ) but no वीप्सा in the विग्रह । The Bhashya notices this peculiarity (see Malli—संख्याशब्दस्य &c ). The उपमानकर्मधा—is by “उपमानानि—” (App).

5. परस्परिण—पर is a सर्वनाम । परेण अभीषुभिः कुरिता=tinged with beams by the other ; but परस्परिण अभीषुभिः कुरिता=tinged with beams by *each* other. Thus this implies reciprocity ( कर्मव्यतिहार ) । Now comes in the varttika “कर्मव्यतिहारे सर्वनाम्नो द्वे वाच्ये समासवच्च बहुलम्”—A सर्वनाम is duplicated when reciprocity is implied and the whole is irregularly treated as a compound. Hence we get परेण परेण अभीषुभिः कुरिता । The commentators say “बहुलग्रहणात् अन्यपरयोर्न समासवत्”—अन्य and पर when duplicated are not treated as compounded. So परेण परेण is not a compound. Another Varttika now operates—“असमासवद्भावे पूर्वपदस्थस्य सुपः सुवक्तव्यः”—When not treated as a compound, the सुप् in the first half of the double becomes सु (Nom. sing.). Hence परस् परेण अभीषुभिः कुरिता । Lastly परस्परिण अभीषुभिः कुरिता । We do not get परःपरेण because this occurs in the कस्कादि list, and, just like कस्कः, it does not change its स into विसर्ग ।



6. कुरित &c.— कुर + क्त कर्मणि कुरित tinged. अविद्यमानः मलः अस्याम्  
अमला spotless, बहु—। कुरिते अमले क्वी ययोः, विपदबहु—। Qual.  
तौः। Here spotlessness attaches to each of the two figures.  
Krishna was spotless blue and Narada spotless white. But  
presently each tinged the others' figure. The बहु—in] अमल  
is by “नञोऽस्तार्थ—” (App).

7. एकवर्णी—एकः वर्णः अनयोः, बहु—।

8. बभूवतुः—भू + लिट् अतुस्। They were transformed, because  
tinged by each other. Of course the new colour was neither  
dark nor white.

9. Voice—...कृविभ्यां ताभ्याम्...एकवर्णाभ्याम्...बभूवे।

23. *The sage's visit gave Hari immense pleasure*

युगान्तकालप्रतिसंहतात्मनो जगन्ति यस्यां सविकाशमासत ।

तनौ ममुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसम्भवा मुदः ॥२३॥

*Prak.*—कैटभद्विषः तनौ तपोधनाभ्यागमसम्भवा मुदः न ममुः। [ Hari was  
mightily pleased that the sage had come. His joy did not  
find room enough within him ]. That is just as it should be  
—यस्यां तनौ जगन्ति सविकाशम् आसत तत्र न ममुः [The entire creation  
rested in full development within Hari's body ; yet the joy  
found the body too small to contain it and came out to be  
noticed by all present]. When did the whole creation get  
within Hari's body ?—युगान्तकालप्रतिसंहतात्मनः कैटभद्विषः तनौ [ This  
was when the demons Madhu and Kaitabha were killed.  
The cycle had ended and Hari had retracted the creation  
within himself just as a tortoise withdraws his limbs or as the  
spider draws in his web ]. 28.

*Prose*—युगान्तकालप्रतिसंहतात्मनः कैटभद्विषः यस्यां तनौ जगन्ति सविकाशम्  
आसत तत्र तपोधनाभ्यागमसम्भवा मुदः न ममुः ॥ २३ ॥

*Eng.*—The joy caused by the arrival of the sage measured  
not (*i. e.*, could not find room enough) in that body of the  
slayer of Kaitabha in which the worlds rested in full develop-



ment with the creation retracted at the time of the close of a Yuga. 23.

*Beng.*—যুগের অন্তকালে সমস্ত সৃষ্টির প্রতिसংহার করিলে পর হরির দেহে ত্রিভুবন সম্পূর্ণ বিকাশের অবস্থায়ই অবস্থিত ছিল ; তাদৃশ দেহেও এক্ষণে মুনির আগমন হেতু জাত হর্ষের স্থান হইল না ॥ ২৩ ॥

*Expl.*—Hari's face looked flushed and his eyes seemed beaming with joy at the sage's visit. The joy was manifest to every the most obtuse observer. This the poet's conceit represents as an overflow of joy because there was not room enough for it within Hari though His interior could hold the whole universe fully developed at the time of universal destruction. Also see Prak. above and notes 1. and 6. below.

*Malli.*—যুগান্তেতি । ‘যুগান্তকালি প্রতিসংহতাঃ<sup>১</sup>’ আত্মনি উপসংহতাঃ ‘আত্মানো’ জীবা যেন তস্য ‘কটম্বিষঃ’ হরেঃ ‘যস্যাং’ তনৌ ‘জগন্তি সবিকাশং’ সবিষ্করম্ ‘আসত’ অতিষ্ঠন্ [ আস উপবিশনে লভ্ ] ‘তব তনৌ’ দেহে ‘তপোধনাভ্যাগমেন’ সম্ভবন্তীতি ‘সম্ভবাঃ’ সম্ভূতাঃ [ পচাযচ্ ] ‘সুদঃ’ সন্তোষাঃ ‘ন মমুঃ’ অতিরিচ্যন্তে স্ম ইত্যর্থঃ [ চতুর্দশভুবনভরণপর্যাপ্তে বপুষি অন্তর্ন মান্তি ইতি কবিপ্রৌড়োক্তিসিদ্ধান্তিশয়েন স্বতঃ-সিদ্ধস্য অধেদেয় অব্যবসিতা অতিশয়োক্তিঃ । সা চ সুদামন্তঃসম্বন্ধেঽপি অসম্বন্ধোক্ত্যা সম্বন্ধাসম্বন্ধরূপা<sup>২</sup> ] ॥ ২৩ ॥

### NOTES ON MALLI

1. Here the printed texts have প্রতিসংহতাत्मनঃ which seems to be a slip for প্রতিসংহতাঃ । 2. চতুর্দশ &c.—The অলঙ্কার is অতিশয়োক্তি because the natural excess of the joy is treated as identical with the excess represented by the bold statement of the poet that no room was found in the inside of the frame that was wide enough to hold the fourteen worlds ; and this অতিশয়োক্তি is of the kind in which অসম্বন্ধ is stated when actually there is সম্বন্ধ, because অসম্বন্ধ of the joy is described though there was সম্বন্ধ of it within.

*Sara*—মুনেরাগমনাত্ জাতৌ হরের্হর্ষঃ প্রমুততয়া হৃদয়মাপূর্য্য বহি প্রকটিতোঽ-  
মুত । ২৩ ।



## CHARCHA

1. युगान्त &c.—युग a cycle of सत्य, त्रेता, द्वापर, कलि । प्रति + सम् + ह + क्त कर्मणि प्रतिसंहत withdrawn. आत्मन् beings जीव (Malli) ; or देह body “आत्मा देहे धृतौ जीवे स्वभावे परमात्मनि” इति विश्वः । युगस्य अन्तः end of the cycle, इतत्— । तस्य कालः the time of the end &c. : इतत्— । युगान्तकाले प्रतिसंहताः आत्मानो येन, बहु—[Malli] ; who had withdrawn the creation at the end of a Yuga. तस्य । Qual. कैटभद्विषः । We render जीव as *creation* because every thing has life in it. Or we suppose there is contrast between the present आत्मा or हरि and the आत्मा at the time of युगान्त । The present is fully developed आत्मा, and the other was contracted आत्मा । All the worlds rested in full manifestation in the contracted body, yet the joy found no room in the fully developed body of Hari. This is a better explanation ; आत्मन् now means देह and we expound ‘युगान्तकाले’ कल्पक्षये ‘प्रतिसंहतः’ कूर्मवत्तया सङ्गोचितः ‘आत्मा’ स्वदेहः येन तस्य—&c. Also see Note 6 below.

2. जगन्ति—गम + क्तिप् कर्त्तरि (See Sl. 1).

3. स वकाशम्—वि + कश् + घञ् भावे विकास manifestation. तेन सह, बहु— । Qual. आसत ।

4. आसत—अस् + लङ् अन्त । आस्ते, आसाञ्चक्रे &c. आसिष्यते, आसिष्ट ।

5. मसुः—मा + लिट् उस् । Measured (intransitive). माति, मसौ, मास्यति, अमासौत् ।

6. कैटभ &c.—कैटभ is the name of a mighty demon that was slain by हरि कैटभं द्वेष्टि इति कैटभ + द्विष + क्तिप् कर्त्तरि कैटभद्विट् the slayer of Kaitabha, उपपदतत्— । तस्य । मधुरिपु, मधुसूदन, कैटभजित् &c. are proper names of Vishnu. After महाप्रलय, Hari enjoyed sleep ( योगनिद्रा ) for a very very long time. His first creation was ब्रह्मन् who appeared seated on a lotus that sprang from the navel of Hari. The Lord's ear-wax, accumulated, gave birth to two mighty demons मधु and कैटभ who at once made a rush towards ब्रह्मन् to eat him up. The Lord was aroused by the appeals from the terrified ब्रह्मन् and slew the demons. Comp.



“नाभिप्ररुढाम्बुरुहासनेन संस्तूयमानः प्रथमेन धावा । असु' युगान्तोचितयोगनिद्रः  
संहृत्य लोकान् पुरुषोऽधिजेते ॥”—*Raghu*.

7. तपोधन &c.—अभि + आ + गम + अप् भावे अभ्यागम approach visit. सम् + भू + अच् कर्त्तरि सम्भव that which happens. तपः धनमस्य तपोधनः whose wealth is penance, बहु—। तस्य अभ्यागमः the visit of the sage, इतत्—। तेन सम्भवाः arising out of the visit of the sage, सुपसुपा । Or तपोधनाभ्यागमेन सम्भवन्ति इति तपोधनाभ्यागम + सम् + भू + अच् कर्त्तरि । Or again सम्भवत्यन्मात् इति सम् + भू + अप् अपादाने सम्भवः cause. तपोधनाभ्यागमः सम्भवः आसाम्, बहु—। Qual. मुदः । The latter is Malli's usual way of expounding such cases ; it is difficult to see why he discards it here.

8. मुदः—मुद् + क्तिप् कर्त्तरि । क्तिवन्तवात् स्त्रीत्वम् । The plural is rather unusual. In defence we say मुदां सर्वाङ्गव्याप्त्या आधारभेदात् अङ्गमङ्गं प्रति भिन्नत्वकल्पनया बहुत्वम् ।

9. Voice.—...जगद्भिः...आस्यत...सम्भवाभिः मुद्भिः न ममे ।

24. *Hari's lotus-eyes opened at the sight of the sun-like sage.*

निदाघधामानमिवाधिदौधितिं

मुदा विकाशं मुनिमभुरपेयुषी ।

विलोचने बिभ्रदधिश्चितश्चिणी

स पुण्डरीकाक्ष इति स्फुटोऽभवत् ॥२४॥

*Prak.*—स पुण्डरीकाक्ष इति स्फुटः अभवत् [Presently Hari was disclosed as really possessing lotuses for eyes]. How was that?—अधिश्चितश्चिणी विलोचने बिभ्रत् सः स्फुटोऽभवत् [Just then his eyes wore an extremely beautiful look, like that of full-blown lotuses]. Whence the beauty?—मुनिम् अभि मुदा विकाशम् उपेयुषी विलोचने बिभ्रत् सः [On seeing the sage his eyes opened wide with joy and resembled full-blown lotuses]. But lotuses open at the sight of the sun?—निदाघधामानम् इव अधिदौधितिं मुनिम् [The sage in his splendour resembled the sun. So when the eyes opened out on seeing him, people knew that the eyes were lotuses, or they would not have opened at the sight of the sun-like sage. With those eyes, Hari was certainly lotus-eyed]. 24.



*Prose*—निदाघधामानम् इव अधिदोधितिं मुनिम् अभि मुदा विकाशम् उपेयुषी अधिश्रितश्रिणी विलोचने बिभ्रत् सः पुण्डरीकानः इति स्फुटः अभवत् ॥ २४ ॥

*Eng.*—He became revealed as “lotus-eyed” by carrying eyes that had acquired a charm having undergone opening at the sight of the sage who was highly resplendent like the sun the hot-rayed. 24.

*Beng.*—नारद सूर्योऽयं ग्राय तेजस्य । तांहाके देखिया हर्षे हरिः चक्षुः विकसित हईया परम शोभा धारण करिल । ईहाते स्फुट बुझा गेल हरि पुण्डरीकाक्ष इ बटेन ( नचे९ मुनिरूप सूर्योऽयं समागमे तांहार चक्षुः विकसित हईवे केन ? ) ॥ २४ ॥

*Expl.*—Hari's eyes opened wide with joy at the sight of the sage who was like a second sun. But lotuses open at the sight of the sun. Hence Hari was rightly called lotus-eyed ( पुण्डरीकाक्ष ). Also see *Prak.*

*Malli.*—निदाघेति । ‘निदाघम्’ उष्णं ‘धाम’ किरणः यस्य तथोक्तम् [ “निदाघो ग्रीष्मकाले स्यादुष्णस्वेदाम्बुनोरपि” इति विश्वः <sup>१</sup> ] अर्कम् ‘इव अधिदोधितिम्’ अधिकतेजसं ‘मुनिम् अभि’ अभिलक्ष्य [ “अभिरभागे” इति लक्षणे कर्मप्रवचनीयसंज्ञा । “कर्मप्रवचनीययुक्ते द्वितीया” <sup>२</sup> ] ‘मुदा विकाशम् उपेयुषी’ उपगते [ कसुप्रत्ययान्तो निपातः <sup>३</sup> ] अतएव ‘अधिश्रिता’ प्राप्ता ‘श्रीः’ याभ्यां ते तथोक्ते [ “इकोऽचि विभक्तौ” इति नुमागमः <sup>४</sup> ] विलोचने ‘बिभ्रत्’ [ “नाभ्यस्ताच्छतुः” इति नुमभावः <sup>५</sup> ] ‘सः’ हरिः ‘पुण्डरीकाक्षः इति’ एवं ‘स्फुटः अभवत्’ [ सूर्यसन्निधाने श्रीविकाशभावात् अक्षां पुण्डरीकसाधर्म्यात् पुण्डरीके इव अक्षिणी यस्य इति अवयवार्थलाभे पुण्डरीकाक्ष इति व्यक्तम् अन्वर्थसंज्ञोऽभूदित्यर्थः <sup>६</sup> । ‘बिभ्रत्’ ‘स्फुटोऽभवत्’ इति पदार्थहेतुकस्य काव्यलिङ्गस्य निदाघधामानमिव इति उपमासापेक्षत्वात् अनयोरङ्गाङ्गिभावेन सङ्करः <sup>७</sup> ] ॥ २४ ॥

### NOTES ON MALLI

1. निदाघ means ग्रीष्मकाल, उष्ण and स्वेदाम्बु । 2. It is a कर्मप्रवचनीय in the matter of लक्षण by the rule “अभि—” (*Charcha*). द्वितीया is by the rule कर्मप्रवचनीय—” (*Charcha*). 3. It ends with the affix कसु by निपातन (*Charcha*). 4. The augment नुम् is by the rule “इको—” (*Charcha*). 5. The नुम् is absent by the rule



“नाभ्य—” (*Charcha*). 6. Because the eyes displayed the character of the lotus from manifestation of beauty in presence of the sun, therefore the meaning of the constituents viz, “One whose eyes are like lotuses” is seen here, so evidently he was rightly named पुण्डरीकाक्ष । 7. Here there is intermingling of अलङ्कारs as of अङ्ग and अङ्गिन् because the काव्यलिङ्ग, of the kind in which the हेतु is got from the sense of a पद, introduced by विभक्त and स्पृष्टो-ऽभवत्, is dependent upon the उपमा raised by निदाघधामानमिव ।

*Sara*—सूर्य एव (इव) द्वितीय आसीत् स मुनिः । तत्सन्निधौ च हरेरक्षिणी सुतरां विकशिते दृष्टे । तन्मन्ये अक्षिणी पुण्डरीके एव (इव) आस्तां, कथमन्यथा सूर्यदर्शनात् विकाशः ? तथा ‘पुण्डरीकाक्ष’ इति युक्तमेवास्य नाम आसीत् ॥ २४ ॥

### CHARCHA

1. निदाघ &c.—नितरां दह्यते अनेन इति नि + दह + घञ् करणे निदाघम् that which burns, *i. e.*, *hot*, because a hot body burns ; उष्णम् । निदाघं धाम अस्य hot-rayed, *i. e.*, the sun, बहु— । तम् । Same case with मुनिम् । निदाघम् here in the neuter presents no anomaly because the rule “घञवन्तः” directs the masculine only when the affix is भावे । Comp. शेषाणि in “शेषाण्यहौषीत् सुतसम्पदे सः”—*Bhatti*.

2. अधिदोधितिम्—दोधिति beam, glow &c. अधिगताः दोधितयः अनेन अधिदोधितिः that which has acquired lustre, बहु— । तम् । Qual. मुनिम् । This epithet gives the reason why the sage was like the sun. The बहु—is by “प्रादिभ्यो—” (App).

3. मुदा—मुद + क्तिप् भावे मुद joy. तथा । हेतौ तृतीया ।

4. विकाशम्—वि + कश् + घञ् भावे opening. तम् । कर्म of the क्रिया in उपेयुषी ।

5. मुनिम्—अभि-योगे रया । See next.

6. अभि—Stands for अभिलक्ष (aiming at) which is a transitive verb. Its कर्म is मुनिम् । If we drop लक्ष it is no longer a verb and cannot have a कर्म । It *had* a कर्म, hence it is called a कर्मप्रवचनीय—that which had declared a कर्म (कर्म प्रोक्तवान्) । It now gives द्वितीया in the लक्षण (aim) which is no longer the कर्म ।



The *aim* of विकशनक्रिया is सुनि । Here the rules are (1) “अभिरभागे”—अभि is a कर्मप्रवचनीय when लक्षण, इत्यभूताख्यान or वौष्ठा is implied. (2) “कर्मप्र—” —There is रया in connection with a कर्मप्रवचनीय ।

7. उपेयुषी—उपेयाय इति उप + इ + लिट् स्थाने कसु उपेयिवस् that which attained ; ते (neuter 1st case dual) उपेयुषी । Qual. विलोचने । Decline उपेयिवस् thus in the neuter :—उपेयिवः उपेयुषौ उपेयिवांसि । उपेयुषा &c. like विद्वस् । The fem. is उपेयुषी । By निपातन here Malli refers to the rule “उपेयिवाननाश्वाननूचानश्च” ।

8. विलाचने—विलोच्यते आभ्याम् इति वि + लोच + ल्युट् करण eyes. ते । कर्म of विभत् which see.

9. विभत्—भृ + शत कर्त्तरि carrying. Qual. सः । विभन् is inadmissible (see under चकासतम्, sl. 8). Here the शत being a कृत in the कर्त्तृवच्य, the कर्म, *i. e.*, विलाचने remains अनुक्त । Yet we do not get षष्ठी in it by the rule “कर्त्तृकर्मणोः कति” (App). This is due to the prohibition “न लोकाव्ययनिष्ठा—” (App).

10. अधिश्रित &c.—अधि + श्रि + क्त कर्मणि अधिश्रित assumed. अधिश्रिता श्रौः आभ्याम्, बहु— । ते । Qual. विलोचने । Malli's rule means—A neuter base ending in इ, उ, ऋ, लृ takes नुम् before a सुप् beginning with a vowel. The प्रातिपदिक is अधिश्रितश्चि which ends in इ and the सुप् here is औ (altered into ई ), a vowel, hence अधिश्रितश्चिणी । Compare जम्बूजनितश्चियः, sl. 19.

11. पुण्डरीक &c.—पुण्डरीक is white lotus. Hence by transference of epithets it means *like* पुण्डरीक । पुण्डरीके (*i. e.*, पुण्डरीके इव ) अक्षिणी अस्य इति पुण्डरीकाक्षि + षच् समासान्त = पुण्डरीकाक्षः । इति योगे १मा । The rule for षच् is “बहुव्रीहौ सकथ्यक्ष्णोः स्वाङ्गात् षच्” (App.)

12. इति—this means एवम्, *i. e.*, अनेन प्रकारेण । Do not say इति means एतत् *this*, for then स्फुटः will become स्फुटम् । Construe सः स्फुटः अभवत् he became disclosed. In what capacity ?—पुण्डरीकाक्ष इति, as पुण्डरीकाक्ष ।

13. Voice—.....विभता तेन.....स्फुटेन अभूयत । Do not change पुण्डरीकाक्षः ।



सितं सितिम्ना सुतरां मुनेर्वपु-

र्विसारिभिः सौधमिवाथ लम्भयन् ।

द्विजावलिव्याजनिशाकरांशुभिः

शुचिस्मितां वाचमवोचदच्युतः ॥ २५ ॥

*Prak.*—अथ अच्युतः शुचिस्मितां वाचम् अवोचत् [ Now, with a plain smile, Hari commenced to speak ]. Why do you refer to the smile ?—सितं मुनेः वपुः सुतरां सितिम्ना लम्भयन् अवोचत् [ As he spoke, the white person of the sage became whiter still, and that was because of the smile ]. How so ?—सौधमिव वपुः विसारिभिः द्विजावलिव्याजनिशाकरांशुभिः सितिम्ना लम्भयन् [ Just as a white-washed house, looks whiter when clothed in moon-shine at night, so the rays from Hari's teeth, exposed through the smile, rendered the white-bodied sage whiter still ]. 25.

*Prose*—अथ अच्युतः विसारिभिः द्विजावलिव्याजनिशाकरांशुभिः सितं मुनेर्वपुः सौधमिव सुतरां सितिम्ना लम्भयन् शुचिस्मितां वाचम् अवोचत् ॥ २५ ॥

*Eng.*—Now, with an artless smile, Achyuta uttered a speech causing whiteness the more to attach to the (white-washed) mansion of the white body of the sage through the spreading rays of the moon in the guise of the rows of teeth. 25.

*Beng.*—এক্ষণে অচ্যুত ঐষৎ হাত্তের সহিত কথা বলিলেন । তাহাতে তাঁহার চন্দ্রতুল্য দন্তরাজির শুভরশ্মি নিঃসৃত হইল ও সৌধের গায় শুভ মুনিদেহ অধিকতর শুভ হইয়া উঠিল ॥ ২৫ ॥

*Expl.*—See *Prak.* [ Now with.....to speak. Just as a... whiter still ]. 25.

*Malli.*—सितमिति । ‘अथ’ उभयोरुपवेशनानन्तरम् ‘अच्युतः’ हेतुकर्त्ता ‘विसारिभिः’ अभीक्ष्णं प्रसरद्भिः [ “बहुलमाभीक्ष्ण्ये” इति णिनिः<sup>१</sup> ] ‘द्विजावलिः’ दन्तपङ्क्तिः [ “दन्तविप्राण्डजा द्विजाः” इत्यमरः<sup>२</sup> ] सैव ‘व्याजः’ कपटं यस्य सः तद्रूपः इत्यर्थः । स चासौ ‘निशाकरश्च’ । तस्य ‘अंशुभिः’ किरणैः ‘सितं’ स्वभावशुभ्रं ‘मुनेर्वपुः सौधं’ प्रासादम् ‘इव सुतराम्’ अत्यन्तम् [ अच्ययात् ( ? अव्ययघात् ) आम् प्रत्ययः<sup>३</sup> ] ‘सितिम्ना’ धावत्येन प्रयोज्यकर्त्ता ‘लम्भयन्’ व्यापारयन् ( ? प्रापयन् )



अतिधवल्यन्नित्यर्थः [ लभेरव गत्युपसर्जनप्राप्त्यर्थत्वेन अगत्यर्थत्वात् “गतिबुद्धि—” इत्यादिना अणिकर्तुर्न कर्मत्वम् । तथाह वामनः—“लभेर्गत्यर्थत्वात् णिच्यणौ कर्तुः कर्मत्वाकर्मत्वे” इति । प्राप्त्युपसर्जनगत्यर्थे तु कर्मत्वमेव इति रहस्यम् । “लभेश्च” इति नुमागमः <sup>४</sup> ] ‘शुचिस्मितां वाचमवोचत्’ उक्तवान् [ ब्रुवो वच्चादेशः लुङ् ( ? ब्रुवो लुङि वच्चादेशः ) । “वच उम्” इत्युमागमे गुणः । अव सौधमिव इत्युपमायाः सितिम्ना लभयन् इत्यसम्बन्धरूपातिशयोक्तेः द्विजावलिभ्याजनिशाकरेति कृत्वादिशब्दैरसत्यत्वप्रतिपादनरूपापह्नवस्य च मिथो नैरपेक्षयात् संमृष्टिः <sup>५</sup> ] ॥ २५ ॥

### NOTES ON MALLI

1. णिनि is the affix by the rule “बहुलम्—” (*Char.*). 2. द्विज means दन्त, विप्र, अण्डज । 3. The affix is आम् after the अव्यय ‘सु’ followed by तर । 4. Here लभ is प्राप्त्यर्थ, गति being subordinate ; so, the root not being prominently गत्यर्थ, the अणिकर्ता does not appear as कर्म by the rule “गतिबुद्धि—” (*Char.*) Thus says Vamana—“As लभ involves motion in its sense, so with णिच्, the अणिकर्ता may or may not be the कर्म । The secret is if गति is prominent and प्राप्ति subordinate, the अणिकर्ता *must* be the कर्म । 5. Here there is concurrence of अलङ्कार from independence of one another—of the उपमा in सौधमिव, the अतिशयोक्ति of the character of असम्बन्ध (?) in सितिम्ना लभयन् and the अपह्नव (?) from the establishment of unreality by words such as कृत्वा &c. in द्विजावलिभ्याजनिशाकरांशुभिः ।

*Sara*—अथ हरिर्वाचमाददे । तस्य च दशनांशुभिः सुनेर्धवलं वपुर्धवलतरं ददृशे ॥ २४ ॥

### CHARCHA

1. सितम्—सो + क्त कर्मणि सितम् white. तत् । Qual. वपुः ।
2. सितिम्ना—सित + इमनिच् भावे सितिमा whiteness. तेन । अनुक्ते प्रयोज्ये कर्तरि श्या । Thus—सितिमा वपुः लभते whiteness attaches to the body. Adding णिच्, अच्युतः (हेतुकर्ता, *i. e.*, प्रयोजक) सितिम्ना (अनुक्त प्रयोज्यकर्ता, *i. e.*, अणिकर्ता) वपुः लभयति । See लभयन् below.
3. सुतराम्—सु + तर + आम् । Qual. लभयन् । Malli refers to the rule “किमेत्तिङ् अव्ययघात् आसु अद्रव्यप्रकर्षे”—When तर or तम is attached



to किम्, an एकारान्त word, a तिङ् or an अव्यय, आम् comes in provided the excess does not attach to a द्रव्य ।

4. विसारिभिः—वि + स् + णिनि आभीक्ष्ण्ये कर्त्तरि विसारिन् spreading, pervading. तैः । Qual. द्विजाबलिव्याजनिशाकरांशुभिः ।

5. लम्भयन्—लभ + णिच् + शट् कर्त्तरि । Qual. अच्युतः । Malli's rule “लभेश्च” means that लभ takes नुम् when an affix beginning with a vowel follows but not in लट्, लोट्, लङ्, विधिलिङ् and लिट् । For the rule “गतिबुद्धि—” see App The meaning of the quotation from Vamana will be clear from his illustrations. As an example of प्राप्तृपसर्जना गतिः Vamana cites “दीर्घिकासु कुमुदानि विकाशं लम्भयन्ति शिशिराः शशिभासः” । Here the अणिजन्त form was कुमुदानि विकाशं लभन्ते । In this, लभन्ते means प्राप्नुवन्ति, *i. e.*, there is प्राप्ति in the sense. But what is understood by विकाशं प्राप्नुवन्ति ? Evidently a sort of motion in the petals of the flowers is intended. The petals were in a certain position when closed and they moved away from that position to open. Hence motion ( गति ) is prominent and attainment of a new position ( प्राप्ति ) is subordinate. Thus the root is prominently गत्यर्थे and the rule “गतिबुद्धि—” (App.) applies. We therefore say शशिभासः कुमुदानि ( अणिकर्त्ता as कर्म ) विकाशं लम्भयन्ति । His instance of गत्युपसर्जना प्राप्तिः is this very verse from Magha. When we say सितिमा वपुः लभते we mean सितिमा वपुः प्राप्नोति । But is any motion prominently implied thereby ? No ; motion comes in only in as much as सितिमन् which was absent is now present, which is motion by implication only. So the root is prominently प्राप्त्यर्थे and remotely गत्यर्थे ; the rule “गतिबुद्धि—” does not apply and the अणिकर्त्ता does not become कर्म । Hence अच्युतः सितिम्ना ( अनुक्त अणिकर्त्ता ) वपुः लम्भयति &c.

6. द्विज &c.—द्विर्जाताः द्वि + जन् ड कर्त्तरि द्विजाः twice-born, *i. e.*, teeth. The sense of सुच in द्विः is included in the compound सुजयो वृत्तौ अन्तर्भूतः । आवलि or आवली row. वि + अज + घञ् करणे व्याजः guise. निशां करोति इति निशा + कृ + ट कर्त्तरि निशाकरः moon. द्विजानाम् आवलिः द्विजावलिः, इतत्— । द्विजावलिः व्याजः अस्य द्विजा-



बलिभ्याजः in the guise of the row of teeth, बहु— । स एव निशाकरः कर्मधा— । तस्य अंशवः । तैः । श्या in the करण of the क्रिया in लभ्यन् ।

7. शुचि &c.—शुचि pure, *i. e.*, artless. स्मित + क्त भावे स्मित smile. शुचि स्मितममस्याम्, बहु— । ताम् । Qual. वाचम् । स्मितपूर्वाभिभाषिणी is a महापुरुषलक्षण ।

8. अवोचत्—ब्रू or वच + लुङ् तिप् । Conj App. There is no tautology in वाचम् अवोचत्, because here वाचम् is qualified by शुचिस्मिताम् । Even in the absence of this epithet it could be argued that as the speech ( वाच् ) is detailed below, we might say वज्रामाणां वाचम् अवोचत् and thus avoid tautology.

9. *Voice*—अच्युतेन.....लभ्यता शुचिस्मिता वाक् अवोचि ।

10. *Remark*—Here comparison is implied of वपुः with सौध and of द्विजावलि with निशाकर । But द्विजावलि is treated as identical with निशाकर while वपुः is left distinct from सौध । This sounds harsh and will take a lot of defence.

26. *A sight of you declares fitness for all time.*

हरत्यघं सम्प्रति हेतुरेष्यतः शुभस्य पूर्वाचरितैः कृतं शुभैः ।

शरीरभाजां भवदीयदर्शनं व्यनक्ति कालचितयेऽपि योग्यताम् ॥२६॥

*Prak.*—What did Hari say?—भवदीयदर्शनं शरीरभाजां योग्यतां व्यनक्ति [ When a mortal is favoured with a sight of you, the fact proclaims his fitness for it ]. How so?—पूर्वाचरितैः शुभैः कृतं भवदीयदर्शनम् [ He must have acquired merit by pious deeds in the past and is now rewarded with a sight of you ]. Past merits do indeed procure worthiness—भवदीयदर्शनं कालचितयेऽपि योग्यतां व्यनक्ति [ Such a sight secures worthiness not only in the past but in the three stages of time—past, present, future ]. How is that?—सम्प्रति अघं हरति [ Well, in the first place, the sight is procured by *past* worthiness, which speaks of the past. As for the present, does not the sight itself forthwith cleanse the seer of all sins? ]. True but what of the future?—ऐष्यतः शुभस्य हेतुः भवदीयदर्शनम् [ The sight removes sin as well as ensures blessings in the future ]. 26.



*Prose*—भवदीयदर्शनं शरीरभाजां कालवितये अपि योग्यतां व्यनक्ति—सम्प्रति अघं हरति, ऐष्यतः शुभस्य हेतुः, पूर्वाचरितैः शुभैः कृतम् ॥ २६ ॥

*Eng.*—Thy sight discloses worthiness of the embodied in all the three stages of time.—It removes sin in the *present*, causes blessings to come, is caused by merits earned in the past. 26.

*Beng.*—शरीरीर पক্ষে आपনার दर्शनलाভ অতীতের সুকৃতের ফলে লব্ধ, বর্তমানে পাপের ক্ষয়কর ও ভবিষ্যতে মঙ্গলের নিদান, অতএব তিন কালেই দেহীর যোগ্যতার পরিচায়ক ॥ ২৬ ॥

*Expl.*—See *Prak.* and *Eng.* above.

*Malli.*—हरतीति । ‘भवदीयदर्शनं शरीरभाजां’ द्रष्टृणाम् इत्यर्थः [ “भजो ण्विः” <sup>1</sup> ] ‘कालवितये’ भूतादिकालवितये ‘अपि योग्यतां’ पवित्रतां ‘व्यनक्ति’ गमयति । कुतः ? ‘सम्प्रति’ दर्शनकाले ‘अघं’ पापं ‘हरति’ । ‘ऐष्यतः’ भाविनः ‘शुभस्य’ श्रेयसः हेतुः । तथा ‘पूर्वाचरितैः’ प्रागनुष्ठितैः ‘शुभैः’ सुकृतैः ‘कृतम्’ । एवं त्रैकाल्येऽपि कार्यत्वेन कारणत्वेन च पुंसि सुकृतसमवायम् अवगमयते <sup>2</sup> । अत एतादृशं दर्शनं कस्य न प्रार्थ्यम् इति भावः । [ अत्र हरतीत्यादिवाक्यत्रयस्य अर्थस्य शरीरेत्यादिवाक्यवयोक्त्या वाक्यार्थहेतुकं काव्यलिङ्गमलङ्कारः <sup>3</sup> ] ॥ २६ ॥

### NOTES ON MALLI

1. We have here ण्वि by the rule “भजो ण्विः ।” 2. एवम् &c.—Thus it indicates an assemblage of merits in the individual, in all the stage of time, as cause and effect. 3. अत्र &c.—Here the अलङ्कार is काव्यलिङ्ग of the kind in which the हेतु is got from the import of a sentence because the sense of the three sentences हरति &c. is put up as the हेतु for what is said in शरीरभाजाम् &c.

*Sara*—दृष्टो भवान् इति त्रिष्वपि कालेषु दीहिनः पुण्यप्रसरं गमयति । आदौ तावत् भूते सुकृतं कृतमासीत् तेनैव जातं दर्शनम् । ततो वर्तमाने पापक्षयः भाविनि च काले मङ्गलम् ॥ २६ ॥

### CHARCHA

1. सम्प्रति—अव्यय meaning अधुना at the present time.

2. ऐष्यतः—आ + इ + लृट्: स्थाने शतृ ( स्यतृ ) ऐष्यत् to come. तस्य ।

Qual. शुभस्य । Conj. App.



3. पूर्व &c.—आ + चर + क्त कर्मणि आचरित practised. पूर्वम् आचरितानि पूर्वाचरितानि practised in the past, सुप्सुपा, तैः । Qual. शुभैः । पूर्व in such compounds usually appears last as in “किसवभवती मया परिणीतपूर्वा”—*Sakuntala*, Act. V. But such a position is only ज्ञापित by the rule “भूतपूर्वे चरट्” and nowhere विहित in Panini. Hence as “ज्ञापकसिद्धं न सर्वत्र”—what is only ज्ञापित is not universal—so पूर्वनिपात, as here, is also available. Comp. “पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते”—*Sakuntala*, Act VII.

4. शुभैः—शोभते इति शुभ + क कर्त्तरि शुभानि that which is proper ; hence ‘blessing’ as in ऐष्यतः शुभस्य above, also ‘merit’ as here. तैः ।

5. शरीर &c.—शरीरं भजन्ते इति शरीर + भज् + शिव कर्त्तरि शरीरभाजः those who accept a body, i. e., born ; उपपदत—। तेषाम् । देहिनाम् । The soul is not affected by पाप or पुण्य unless it is embodied. Hence शरीरभाजाम् is a significant epithet here.

6. भवदीय &c.—भाति इति भा + डवत् भवान् thyself. भवत इदम् इति भवत + क् भवदीयम् of thee. दृश् + ल्य ट् भावे दर्शनम् sight. भवदीयं दर्शनम्, कर्मधा—। भवत्कर्मकं दर्शनम् इत्यर्थः ।

7. व्यनक्ति—वि + अञ्ज + लट् तिप् discloses. अनक्ति, आनञ्ज, अञ्जिष्यति—अङ्गाति, आञ्जीत् ।

8. काल &c.—वयः अवयवाः अस्य इति वि + तयप् त्रितयम् a triad. कालानां त्रितयम्, इतत्—। तस्मिन् । The two here should not have been compounded because the emphasis is on त्रितय । कालानां त्रितयेऽपि नतु केवले भूते वर्त्तमाने भविष्यति वा । As it stands, it is liable to be interpreted as कालत्रितये अपि न तु केवले देशत्रितये ।

9. योग्यताम्—योक्तुम् अर्हः इति युज् + ण्यत् कर्मणि योग्यः pure (Malli.) worthy. तस्य भावः योग्यता । ताम् ।

10. Voice—दर्शनेन...योग्यता...व्यज्यते ।...क्रियते...हेतुना...( भूयते )...कृतेन ( भूयते ) ।

11. Remark.—The idea is neither original nor a very happy one. It amounts to attributing to past merit efficacy for all times, because whatever comes out of the sage’s visit is really due to what procured that visit. The doctrine checks all incentive to fresh exertion and is pernicious. See how differently



Kalidasa expresses himself on a similar occasion—"উদেতি পূর্ব  
কুসুমং ততঃ ফলং ঘনোদয়ঃ প্রাক্ তদনন্তরং পয়ঃ । নিমিত্তনৈমিত্তিকযোরয়ং ক্রমস্তব  
প্রসাদস্য পুরস্তু সম্পদঃ ॥"—*Sakuntala*, Act VII.

27. *The sun but removes the gloom of night while you  
remove that of ignorance.*

जगत्यपर्याप्तसहस्रभानुना न यन्नियन्तुं समभावि भानुना ।  
प्रसह्य तेजोभिरसंख्यतां गतैरदस्त्वया नुन्नमनुत्तमं तमः ॥२७॥

*Prak.*—जगति अदः अनुत्तमं तमः त्वया नुन्नम् [ The gloom than  
which none thicker exists—the gloom of ignorance—has been  
dispelled by thee ]. How?—प्रसह्य असंख्यतां गतैः तेजोभिः [ By  
throwing out an immense mass of light ]. It seems to be a  
peculiar sort of gloom—यत् तमः नियन्तुं भानुना न समभावि [ It was  
the gloom which the sun could not remove ]. How could the  
sun remove it?—अपर्याप्तसहस्रभानुना भानुना न समभावि [ He could not.  
His thousand rays were of no avail against it ]. 27.

*Prose*—जगति अपर्याप्तसहस्रभानुना भानुना यत् तमः नियन्तुं न समभावि  
अनुत्तमम् अदः ( तमः ) असंख्यतां गतैः तेजोभिः प्रसह्य त्वया नुन्नम् । Or—जगति...  
( तमः ) प्रसह्य असंख्यतां...नुन्नम् ॥ २७ ॥

*Eng.*—This unsurpassed gloom, in the world, which the  
sun, with an inefficient thousand of rays, was unable to check,  
has been forcibly quelled by thee with lights that attained  
countlessness ( Or—has been quelled...lights that forthwith  
attained countlessness ) 27.

*Beng.*—সংসারের যে অজ্ঞানাকার ভানু তাঁহার অকর্মণ্য কিরণসহস্রে দূর  
করিতে পারেন নাই, তাহা আপনি অনন্ত কিরণে ঝটিতি দূর করিয়াছেন ॥ ২৭ ॥

*Expl.*—The sun fights gloom in the world but he cannot  
touch the gloom of ignorance. How can he, with but a poor  
supply of a thousand rays that are all used up in combating  
physical gloom. So unto you devolved the task of relieving  
the mental gloom ; and provided as you are with countless  
rays you succeeded quick and very well in your work. 27.



*Malli.*—जगतीति । ‘जगति अपर्याप्ता’ अपरिच्छिन्ना ‘सहस्र’ भानवः’ अंशवो यस्य तेन ‘भानुना’ अर्केण [ “भानवोऽर्कहरांशवः” इति वैजयन्ती<sup>१</sup> ] ‘यत् तमः नियन्तु’ निवारयितुं ‘न सम्भावि’ न शेके [ भावे लुङ् ] अविद्यमानम् उत्तमं यस्मात् तत् ‘अनुत्तमम्’ सर्वाधिकम् ‘अदः तमः’ मोहात्मकम् ‘असंख्यतां गतैः तेजोभिः प्रसह्य’ बलात् ‘त्वया नुन्न’ छिन्नम् । अतः श्लाघादर्शनी भवान् इति भावः [ “नुद विद—” इत्यादिना विकल्पात् निधानत्वभावः । अत्र उपमानाज्ञानोर्मनेराधिक्यप्रतिपादनात् व्यतिरेकालङ्कारः<sup>३</sup> ] ॥ २७ ॥

### NOTES ON MALLI

१. भानु means अर्क, हर, अंशु । २. The क becomes न option-ally by the rule “नुदविद”—(*Char.*) ३. Here the अलङ्कार is व्यतिरेक because the sage is spoken of as having surpassed the sun which is the standard of comparison.

*Sara*—जगति वाह्यं तमा भानुना निरस्यते सत्यम्, आभ्यन्तरं तु भवतेव ॥२६॥

### CHARCHA

१. जगति—See sl. १ for deriv. of जगत् : अधि ७मी ।
२. अपर्याप्त—&c.—परि + आप + क कर्मणि पर्याप्त gone all round ; hence परिच्छिन्न measured. Comp. “परिच्छिन्नप्रभावर्द्धिर्न मया न च विष्णुना”—*Kumara*. Or—received all round, i. e., received in full ; hence प्रचुर enough, sufficient. Comp. “पर्याप्तपुष्पस्तवकावनसा”, “शशीव पर्याप्तकला नलिन्याः” &c. न पर्याप्ताः अपर्याप्ताः unmeasured, ill-measured (*Malli*), insufficient ; नञ्त्तत्— । सहस्र one thousand. अपर्याप्ताः सहस्रं भानवः अस्य having an ill-measured ( अपरिच्छिन्न ) thousand of rays (*Malli*). विपट बहु— । Or, having an insufficient thousand of rays ; बहु—तेन । Qual. भानुना । Note that the two different interpretations of अपर्याप्त as above ultimately yield the same meaning. We may also say अपर्याप्तम् = असमर्थम् as in “अपर्याप्तं तदस्माकं बलं भीष्माभिरक्षितम्. पर्याप्तत्विदमेतेषां बलं भीष्माभिरक्षितम् ॥”

३. नियन्तुम्—नि + यम् + तुमुन् भावे to check.

४. सम्भावि—सम् + भू + लुङ् त भावे ।

५. प्रसह्य—अव्यय meaning बलात् । Construe प्रसह्य असंख्यतां गतैः or प्रसह्य नुन्नम् ।



6. असंख्यताम्—अविद्यमाना संख्या अस्य असंख्यम् countless, बहु—। तस्य भावः असंख्यता। ताम्। Note the contrast—The sun has only one thousand rays ; yhave a countless number. Hence you succeed where he fails.

7. अदः—Malli construes यत् तमः नियन्तुं न समभावि, अदः त्वया नुन्नम्, *i. e.*, he takes यद् and अदस् as correlatives. But यद् and तद् are usually deemed as correlatives—“यत्तदनिर्नित्यसम्बन्धम्.” We therefore avoid connecting यद् with अदस् by a different construction thus—अनुत्तमम् अदः तमः त्वया नुन्नम्, यत् भानुना नियन्तुं न समभावि। In this, यद् occurs in a subsequent clause, hence it does not require direct mention of the correlative तद्। “यच्छब्दस्य उत्तरवाक्यगतत्वेन उपादानात् तच्छब्दस्य आर्थत्वम्”। Compare यत् and येन in “आत्मा जानाति यत् पापम्”। “कृताभिमर्शमनुमन्यमानः सुतां त्वया नाम सुनिर्विमानः। सुष्टं प्रतिग्राहयता स्वमर्धं पातौक्यतो दस्युरिवासि येन ॥”—Sakuntala, Act V.

8. नुन्नम्—नुद् to allay + क्त कर्मणि नुन्न or नुत्त। Malli's rule is—“नुद् विद् उद्-वा-घ्रा-ङ्गौभ्योऽन्यतरस्याम्”।

9. अनुत्तमम्—उद् high. अतिशयेन उत इति उद् + तमप् उत्तमम् highest. अविद्यमानम् उत्तमम् अस्मात् than whom no higher exists, *i. e.*, the deepest, बहु—। तत्। Qual. तमः।

10. तमः—gloom (sun), also *delusion* (sage). “राहौ ध्वान्ते गुणे तमः” इत्यमरः। गुण here is तमोगुण whence Malli renders मोहात्मकम्।

Voice—भानुः...भानुः...समभूत्...त्वं नुन्नवान् ( or नुत्तवान् )।

28. You are an inexhaustible repository of Vedic knowledge.

कृतः प्रजाक्षेमकृता प्रजासृजा सुपात्रनिक्षेपनिराकुलात्मना।

सदोपयोगेऽपि गुरुस्त्वमक्षयो निधिः श्रुतीनां धनसम्पदामिव ॥२८॥

Prak.—प्रजासृजा त्वं श्रुतीनां निधिः कृतः [ The creator made you a receptacle of Vedic knowledge and thus you were able to dispel the gloom which the sun could not remove ]. But the world is vast and ignorance pervades it all over—धनसम्पदा निधि-रिव गुरुः श्रुतीनां निधिः त्वम् [ You are a vast receptacle like the well-known *Nidhis* of wealth such as Samkha-Nidhi, Padma-Nidhi &c. ]. Where is the likeness ?—सदोपयोगेऽपि अक्षयः निधिः [ Innu-



merable people receive knowledge from you at all times, yet your stock of knowledge remains full. This is like the Nidhis of wealth that are inexhaustible though constantly drawn upon ]. Suppose I forget what I know—सुपावनिक्षेपनिराकुलात्मना प्रजासृजा कृतः त्वम् [ Such a contingency will never arise. The creator knows that well. He has placed the knowledge in a worthy person and his mind is at ease on that head. He acted like the wise head of a family, the lucky possessor of a Nidhi of wealth, who rests in security after having placed his Nidhi in a suitable receptacle ]. What was the good of all that?—प्रजाक्षेमकृता प्रजासृजा कृतः [ The Creator wished that his creation might profit by the knowledge ; he acted thus for the sake of his creation, like the family-head leaving his Nidhi in a secure place for the good of his children ]. 28.

*Prose*—प्रजाक्षेमकृता सुपावनिक्षेपनिराकुलात्मना प्रजासृजा त्वं धनसम्पदामिव श्रुतीनां सदोपयोगे अपि अक्षयः गुरुः निधिः कृतः ॥ २८ ॥

*Eng.*—With his mind relieved of care from a deposit in the right place, the progenitor of beings who worked for the good of his creation, set thee up as the weighty receptacle of the Vedas like one of surplus wealth, inexhaustible even though constantly drawn upon. 28.

*Beng.*—श्रुतिकर्ता प्रজার মঙ্গল-কামনায় নিত্যব্যায়েও অক্ষয় বেদবিদ্যার মহানিধি করিয়া আপনাকে উপস্থাপিত করিয়াছেন । পদ্মাদি নিধির ন্যায় সন্তানের হিতার্থী গৃহীর ন্যায় হইয়াছে, তাই বিদ্যা সংপাতে নিষ্কিন্তু ব্রহ্মার মন এক্ষণে নিশ্চিন্ত ॥২৮॥

*Expl.*—This power to remove the gloom of ignorance of the world to which I refer is a gift unto you from the Creator himself. He sent you out to the world as the inexhaustible repository of Vedic knowledge and now rests at ease with the thought that the knowledge is safe and well-placed. Also See *Prak.* 28.

*Malli*—कृत इति । ‘प्रजानां’ जनानाम् अपत्यानाञ्च ‘क्षेमकृता’ कुशलकारिणा [ “प्रजा स्यात् सन्ततौ जने” इत्यमरः ] ‘सुपावे’ योग्यपुरुषे कटाहादिदृढभाजने च



‘निक्षेपेण’ ( प्रतिपादनेन ) निधानेन च ‘निराकुलात्मना’ स्वस्थचित्तेन [ “योग्य-  
भाजनयोः पावम्” इत्यमरः ] ‘प्रजासृजा’ ब्रह्मणा पुच्छिणा च ‘त्वं धनसम्पदाभिव  
श्रुतीनां’ वेदानां ‘सदोपयोगेऽपि’ दानभोगाभ्यां व्ययेऽपि ‘अक्षयः’ एकत्र आम्नानात्  
अन्यत्र आनन्त्याच्च इति भावः <sup>१</sup> । ‘गुरुः’ उपदेष्टा सम्प्रदायप्रवर्तक इति यावत् अन्यत्र  
महान् । निधीयते इति ‘निधिः’ निक्षेपः ‘कृतः’ [ “उपसर्गे घोः किः” ] । श्रुति-  
सम्प्रदायद्वारा धर्माधर्मव्यवस्थापकतया जगत्प्रतिष्ठाहेतूनां भवादृशां दर्शनं कस्य न  
स्लाघ्यम् इति भावः । [ अत्र शब्दमात्रसाधर्म्यात् श्लेषोऽयं प्रकृतविषयः <sup>३</sup> ( ? )  
इत्याहुः ] ॥ २८ ॥

### NOTES ON MALLI

1. एकत्र etc.—In one case through study and in the other through endlessness. 2. Who should not be proud of a visit from people like thee who contribute to the stability of the Universe by regulating right and wrong through the institution of the schools of Sruti ? 3. This is a श्लेष regarding the subject matter ( ? and the provident householder) because of similarity in words only.

*Sara*—See Malli—श्रुतिसम्प्रदाय... इति भावः ।

### CHARCHA

1. प्रजा etc.—प्रजाता इति प्र + जन् ड कर्त्तरि भूते प्रजाः *creation* ; also *offspring*. चैम welfare. प्रजानां चैमः, इतत्— । प्रजाचैमं कृतवान्, इति प्रजाचैम + कृ + क्तिप् भूते कर्त्तरि प्रजाचैमकृत् one who acted for the good of the creation (also, गृहिपर्च—for the good of his progeny), उपपदतत्— । तेन । Qual. प्रजासृजा । The reference is to a *past* act, so the क्तिप् is भूते ; also it is after कृ । Yet the rule “सुकर्मपाप—” (See Sl. 14, under अपुण्यकृताम् ) is no bar, because that rule implies three restrictions only, viz.—(a) If the उपपद is any one of सु, कर्मन् etc., the root being कृ and the affix in the past ( भूते ), we must have क्तिप् and no other affix. Thus कर्म कृतवान् gives कर्मकृत् and not कर्मकारः with अण् । (b) With the same उपपद, and the affix क्तिप् in the past ( भूते ), we must have the root कृ and no other root. Thus पापं कृतवान् gives पापकृत् with क्तिप् but ७



सूतवान् gives पापसावः with अण् । (c) With the same उपपद, root and affix we must have the क्तिप् in the past ( भूते ) and in no other tense. Thus पुण्यं कृतवान् gives पुण्यकृत् with क्तिप्, but पुण्यं करोति or करिष्यति yields पुण्यकारः with अण् । We have therefore—  
 (i) restriction of affix ( क्तिवेव ), (ii) restriction of root ( कृञ् एव ),  
 (iii) restriction of tense ( भूते एव ) । But the उपपद is not restricted. In other words, if क्तिप् is to be attached to कृञ् in the past ( भूते ) the उपपद need not be सु, कर्मन् &c. It is available with any उपपद whatever. Hence प्रजाक्षेमं कृतवान् प्रजाक्षेमकृत् ।  
 “स्वादिष्वेव इति नियमाभावात् अन्यस्मिन्नपि उपपदे क्तिप् । शास्त्रकृत्, भाष्यकृत्”—  
*Bhattoji.*

2. प्रजासृजा—प्रजाः सृष्टवान् इति प्रजा + सृज् + क्तिप् कर्त्तरि भूते प्रजासृट् the *Creator*, also the *progenitor*, उपपदतत्— । “क्तिप् च” इति क्तिप् । तेन । Decline प्रजासृट्—प्रजासृड् । प्रजासृड्भ्याम् । प्रजासृट्सु—प्रजासृट्सु । रज्जुसृड्भ्याम् is seen in the Bhashya ; hence avoid प्रजासृक् &c. भाष्य-प्रामाण्यात् “क्तिन्प्रत्ययस्य कुः” इति कुत्व बाधिता व्रश्चादित्वात् षः, ततो जशुत्वेन डः ।

3. सुपाव &c.—सु worthy, also *strong*. पाव *person*, also vessel. नि + चिप् + घञ् भावे निक्षेप *imparting* also *depositing*. निर् + आ + कुल + अच् कर्त्तरि निराकुल easy, unconcerned. निर् is a *privative* particle. आत्मन् mind. शोभनं पावं सुपावम् *worthy recipient*, also *strong vessel* ; प्रादितत्— । तस्मिन् निक्षेप, *imparting to a worthy recipient*, also *placing in a strong vessel*, सुप्सुपा । निराकुलः आत्मा अस्य निराकुलात्मा, बहु— । सुपावनिक्षेपेण निराकुलात्मा, सुप्सुपा । तेन । Qual. प्रजासृजा ।

4. सदा &c.—सदा always. अक्षय्य । उप + युज् + घञ् भावे उपयोगः *imparting*, also *draft*. सदा उपयोगः, सुप्सुपा । तस्मिन् । भावे ७मी ।

5. गुरुः—*Mighty*, also *heavy*. Qual. निधिः । Malli has सम्प्रदायप्रवर्त्तकः founder of a school ( in the case of निधि meaning repository ) and महान् heavy when निधि is a treasure-trove. But सम्प्रदायप्रवर्त्तक will then become the predicate with the construction गुरुः कृतः and not, as we want it, निधिः कृतः ।

6. अक्षयः—अविद्यमानः क्षयः अस्य, बहु— । Qual. निधिः ।

7. निधिः—नि + धा + कि अधिकरणे receptacle, also one of the well-known निधिस such as शङ्खनिधि, पद्मनिधि &c.



8. অতীনাম্—অয়ন্তে ইতি অ্ + ক্তিন্ কৰ্মেণি অ্ তয়ঃ the Vedas. তাসাম্ ।

9. ধন &c.—সম্ + পদ + ক্তিপ্ ভাবে সম্পদঃ accession, accumulation. ধনানাং সম্পদঃ accession of wealth, ইত্যত— তাসাম্ । ধনানাং সম্পদঃ = সম্পন্নানি ধনানি the wealth accumulated. This is by the maxim ভাবানয়নে দ্রব্যানয়নম্ ।

10. Voice—কৃত্ব...নিরাকুলাত্মা প্রজামৃঢ় ত্বাম্...অক্ষয়ং গুরু' নিধি কৃতবান্ ।

29. *I am anxious to hear you speak.*

বিলোকনেনৈব তবামুনা মুনে কৃতঃ কৃতার্থো'স্মি নিবৰ্হিতাহসা ।

তথাপি শুশ্রূষুরহং গরীয়সী'গিরী'শ্চবা শ্রেয়সি কেন তৃপ্যতে ॥ ২৮ ॥

*Prak.*—হে মুনে, অমুনা তব বিলোকনেন এব কৃতার্থঃ কৃতঃ অস্মি [ You have allowed me, O sage, to have a look at your august self. This is enough for me. The purpose of my life is served ; I want nothing more ]. What is there in the 'look' ?—নিবৰ্হিতাহসা বিলোকনেন [ Your look has removed all sin from me. What more can I ask for ? ]. Then why talk ? Keep quiet—তথাপি অহং তব গরীয়সীঃ গিরিঃ শুশ্রূষুঃ [ If your mere sight is of such efficacy, your speech must be of greater value. Would you condescend to speak ? ]. I see, having received an inch, you ask for an ell ?—অথবা শ্রেয়সি কেন তৃপ্যতে [ Nothing unnatural. Who ever says 'enough' at a shower of blessings ? ].

*Prose*—হে মুনে নিবৰ্হিতাহসা অমুনা তব বিলোকনেন এব কৃতার্থঃ কৃতঃ অস্মি তথাপি অহং গরীয়সীঃ ( তব ) গিরিঃ শুশ্রূষুঃ । অথবা শ্রেয়সি কেন তৃপ্যতে ॥ ২৮ ॥

*Eng.*—At this thy sight itself that has removed sin, O sage, I have been rendered happy with my end attained ; even so, I long to hear thy weighty words. Or, by whom is surfeit felt in blessings ? 29.

*Beng.*—মুনিবর, আপনার দর্শনেই আমার পাপ দূর হইয়াছে, আমি কৃতার্থ হইয়াছি, তথাপি অধিকতর মঙ্গলের নিদান আপনার বাক্য শ্রবণে উৎসুক হইয়াছি ; ফলে, মঙ্গলে কাহারও তৃপ্তি হয় না ॥ ২৮ ॥

*Expl.*—See *Prak.*



*Malli.*—विलोकनेनेति । ‘हे सुने निबर्हिताहसा’ अपहतपाप्मना अतएव (?) ‘अमुना तव विलोकनेनैव कृतार्थः कृतोऽस्मि तथापि अहं गरीयसीः’ अर्थवत्तराः [ “द्विवचन—” इत्यादिना ईयसुन्प्रत्ययः । “उगितश्च” इति ङीप् । “प्रियस्थिर—” इत्यादिना गुरोर्गारादेशः ] ‘गिरः’ तव वाचः अपि ‘शुश्रूषुः’ श्रोतुमिच्छुः अस्मि [ शृणोतेः सन्नतात् उपप्रत्ययः ] । न चैतत् वृथा (?) इत्याह—‘अथवा’ तथाहि इत्यर्थः [ “अथवेति पक्षान्तरप्रसिद्धीः” इति गणव्याख्यानात् <sup>२</sup> ] ‘अयसि’ विषये ‘केन तृप्यते’ न केनापि इत्यर्थः । कृतार्थताया इयत्ताभावात् <sup>३</sup> इति भावः [ भावे लट् ] ॥ २९ ॥

### NOTES ON MALLI

1. ईयसुन् is the affix by “द्विवचन—” (*Char.*) ङीप् is attached by “उगितश्च” (*Char.*) गुरु becomes गर् by “प्रियस्थिर—” (*Char.*) The गणव्याख्यान says अथवा implies पक्षान्तर (alternative) and प्रसिद्धि (notoriety). 3. Because there can be no limit to the sense of satisfaction.

*Sara*—दर्शनेनैव कृतार्थः पुनः श्रवणं कामये । मन्ये प्रभूतमपि मङ्गलं तुष्टये नालम् ॥ १९ ॥

### CHARCHA

1. विलोकनेन—वि + लोक + ल्यट् भावे विलोकन sight. तेन । इया करणे ।  
2. एव—अवधारणे । Adds emphasis to विलोकन । Just a glimpse of you and I am cleared of sin.

3. तव—कर्मणि षष्ठी owing to the कृत् in विलोकन ।  
4. कृतार्थः—अर्थे object प्रयोजन ; he means the object of life. कृतः अर्थः अस्य one whose end is gained. बहु— । The end of every देहिन् is *salvation of soul*. See next.

5. निबर्हित &c.—नि + बर्ह (हिंसायां भादि) + क्त कर्मणि निबर्हित destroyed, removed. अहस् sin. निबर्हितम् अहः अनेन that which has removed sin, बहु— । तेम । Qual. विलोकनेन । Removal of sin ensures salvation. So this epithet explains how he is कृतार्थः । Here Malli adds अतएव in the Tika. This is superfluous. The sense is quite clear even without it.

6. तथापि—Still, *i. e.*, though कृतार्थः, though I have nothing else to desire, yet. This indicates that what follows is superfluous or incongruous.



7. शुश्रूषुः—शु + सन् + उ कर्त्तरि desirous of hearing. Pred. adj. to अहम् ।

8. गरीयसौः—गुरु momentous. अतिशयेन गुर्यः इति गुर्वी + ईयसुन् + डीप् स्त्रियाम् = गर् + ईयसुन् + डीप् = गरीयस्यः more momentous. ताः । Qual. गिरः । The ईयसुन् is by the rule “द्विवचनविभज्योपपदे तरवीयसुनौ”—तरप् and ईयसुन् are attached when अतिशयन is of one out of two things, or when a class is selected in preference to another. Here of विलोकन and गिर्, excess attaches to the latter. विलोकन is गुरु or how could it remove sin ? But गिर् is गरीयसौ । Next गुरु becomes गर् by the rule “प्रिय-स्थिर-स्फिर-उरु-बहुल-गुरु-वृद्ध-तृप्-दीर्घ-वृन्दार-काणां प्र-स्थ-स्फ-वर्-बन्धि-गर्-वर्षि-वप्-द्राघि-वृन्दाः”—When इष्टन्, इमनिच् or ईयसुन् follows, प्रिय &c. become प्र &c. Lastly, the rule for डीप् is “उगितश्च”—If उ or ऋ is dropped in the formation of a word, its feminine is got by attaching डीप् । It must not be objected that गर् is substituted for गुरु only, so गुर्वी will not change. The भाष्य declares “प्रातिपदिकग्रहणे लिङ्गविशिष्टस्यापि ग्रहणम्”—What is enjoined of a प्रातिपदिक, will hold even when the gender of the प्रातिपदिक is changed. Hence गर् is the substitute for गुर्वी also.

9. गिरः—गृणाति इति गृ + क्तिप् कर्त्तरि गिर् speech. ताः । The कर्म here does not take षष्ठी in connection with the कृत् in शुश्रूषु, because the कृत् is उ । This is owing to the prohibition “न लोका—” ( App ).

10. अथवा—Of the two senses of अथवा sanctioned by the गणेश्याख्यान (see Malli), Malli here takes प्रसिद्धौ, because he gives the equivalent तथाहि । But it seems better to take it as पक्षान्तरे । This will be clear from तथापि that precedes. In बालः तथापि धीरः, धीरत्व is taken as incongruous with बालत्व । So कृतार्थः तथापि शुश्रूषुः implies incongruity of शुश्रूषुता । अथवा now removes the incongruity. एकस्मिन् पक्षे, कृतार्थः तथापि शुश्रूषुः इत्यसमञ्जसमेव । पक्षान्तरे, नैतदसमञ्जसम् &c.

11. श्रेयसि—अतिशयेन प्रशस्यम् इति प्रशस्य + ईयसुन् श्रेयस् ( neut. ) तस्मिन् । विषयाधिकरणे ङमी । It is not here taken as करण of तृप्ति । विवक्षावशात् कारकाणि । The rule for श्रेय is “प्रशस्यस्य श्रेयः” ।



12. तृप्यते—तृप् + लट् ते भावे । Conj. App.

13. *Voice*—...कृतार्थेन कृतेन भूयते ( मया )...मया...शुश्रूषुणा ( भूयते ) ।...कः तृप्यति ।

30. *May I enquire why you come ?*

गतस्पृहोऽप्यागमनप्रयोजनं वदेति वक्तुं व्यवसीयते यया ।

तनोति नस्तामुदितात्मगौरवो गुरुस्तवैवागम एष धृष्टताम् ॥३०॥

*Prak.*—तव आगम एव नः तां धृष्टतां तनोति [ The fact that you have come is responsible for that effrontery in me ]. Which effrontery ?—यया आगमनप्रयोजनं वद इति वक्तुं व्यवसीयते तां धृष्टताम् [ I am going to enquire about the object of your visit. This is effrontery in me and it is prompted by your visit ]. Why do you call this effrontery ?—गतस्पृहः अपि वद इति वक्तुं व्यवसीयते [ It is effrontery because, knowing that you are past all desire, I ask you the object of the visit. The actions of one without desire must be without object. The terms of the query after the object are self-contradictory and the query is effrontery ]. How is my visit responsible for this effrontery ?—गुरुः उदितात्मगौरवः तव आगमः [ Your visit is a great event with me. It has given me a sense of my own importance, and thence I argue that perhaps there might be some reason for your visiting me ]. 30.

*Prose*—“गतस्पृहः अपि आगमनप्रयोजनं वद” इति वक्तुं यया व्यवसीयते, उदितात्मगौरवः गुरुः एष तव आगम एव नः तां धृष्टतां तनोति ॥ ३० ॥

*Eng.*—Thy mighty approach itself, from which has sprung my sense of self-importance, prompts in me this impudence that attempts to speak thus—“Tell me the object of thy visit though with all desire ceased.” 30.

*Beng.*—आपনার অভাবনীয় আগমন হইতে আমার আত্মগৌরব ও তজ্জনিত ধৃষ্টতা উপস্থিত হইয়াছে । এই ধৃষ্টতাই এখন বলিতে বসিয়াছে যে, যদিও আপনি নিঃস্পৃহ, তথাপি আগমনের প্রয়োজন কি বলুন ॥ ৩০ ॥

*Expl.*—See *Prak.*

*Malli.*—एवं प्रियमुक्त्वा सम्प्रति आगमनप्रयोजनं विनयेन पृच्छति गतस्पृहोऽपि



इति । 'गतस्पृहः अपि' विरक्तोऽपि त्वम् 'आगमनप्रयोजनं वद इति वक्तुं' यथा' धृष्टतया 'व्यवसीयते' उद्यस्यते [ स्यतेभावे लट् <sup>१</sup> ] 'उदितम्' उत्पन्नम् उक्तं वा 'आत्मनो' मम 'गौरवं' येन सः 'गुरुः' श्लाघ्यः 'एषः तव आगमः' आगमनम् 'एवः नः' अस्माकं 'धृष्टतां तनोति' विस्तारयति [ तनु विस्तारे । लट् ] । भवतो निःस्पृहत्वेऽपि प्रेक्षावत्प्रवृत्तेः प्रयोजनव्याप्त्या सावकाशः प्रश्न इति भावः <sup>२</sup> ॥ ३० ॥

### NOTES ON MALLI

1. लट् is added भावे after the root सो । 2. You have conquered desire, yet as the wise do nothing without an object, there is room for my question.

*Sara*—अद्य मदृष्टहं मनसामगोचरोऽपि भवान् आगत इति चात्मनि जातादरो धृष्टोऽस्मि संवृत्तः । ततो निरीहोऽपि भवान् किमीहते इति प्रष्टुमिच्छामि ॥ ३० ॥

### CHARCHA

1. गत &c.—गत past. स्पृह + अङ् भावे स्पृहा desire. गता स्पृहा अस्य one who has nothing to ask for, बहु— । Qual. त्वम् understood.

2. आगमन &c.—प्रयोज्यते अनेन इति प्र + युज् + णिच् + ल्युट् करणे प्रयोजनम् object. आगमनस्य प्रयोजनम् the object of the visit, इतत्— । तत् ।

3. व्यवसीयते—वि + अव + सो + लट् ते भावे is being tried. स्यति, ससौ, सास्यति, असात्-असासीत् ।

4. तनोति—तनोति-तनुते, ततान-तेने, तनिष्यति—ते, अतनीत्—अतानीत्—अतनिष्ट—अतत ।

5. नः—The plural for the singular and dual is optional by the rule "अस्मदो द्वयोश्च" ।

6. उदित &c.—Malli takes उदित in two ways—(a) उद् + इ + क्त कर्त्तरि उदित arisen ; (b) वद + क्त कर्मणि उदित declared. गुरु + अण् गौरव esteem, importance. The exposition is different with (a) and (b). Thus आत्मनि गौरवम् आत्मगौरवम् self-esteem, सुप्सुपा । उदितम् आत्मगौरवम् अनेन अस्मात् वा through which has come self-esteem, बहु— । Or आत्मनो गौरवम् आत्मगौरवम् own importance, इतत्— । उदितम् आत्मगौरवम् अनेन that which has declared *its own* importance, बहु— । Qual. आगमः । This exposition does not suit our case. Malli wants to say—That which has declared



my own importance. But आत्मन् cannot be twisted here into that sense. If we say आगमः आत्मगौरवं वदति the आत्मन् clearly goes with आगमः ; so in आगमः उदितात्मगौरवः, which is only another form of the first statement, the आत्मन् belongs to आगमः । उदित from वद should therefore be rejected.

7. आगमः—आ + गम + अप् भावे आगम visit.

8. धृष्टताम्—धृष् + क्त कर्त्तरि धृष्ट impudent. तस्य भावः धृष्टता impudence. ताम् । The impudence lies in asking for the purpose of one who is purposeless. See *Prak.*

9. *Voice.*—“गतस्पृहेण...उद्यताम्”...या व्यवस्यति...गौरवेण गुरुणा एतेन तव आगमेन...सा धृष्टता तन्यते or तायते ।

31. *The sage interrupted—Do not say so, the supreme object of all ascetics is to see you.*

इति ब्रुवन्तं तमुवाच स व्रती न वाच्यमित्यं पुरुषोत्तम त्वया ।

त्वमेव साक्षात्करणीय इत्यतः किमस्ति कार्यं गुरु योगिनामपि ॥ ३१ ॥

*Prak.*—इति ब्रुवन्तं तं स व्रती उवाच । What did he say ?—हे पुरुषोत्तम त्वया इत्थं न वाच्यम् [ You being the Soul Supreme, you should not say so ]. Well, then what is your object ?—योगिनामपि अतः गुरु कार्यं किमस्ति [ You say so because I am a *Yogin*. But for a *Yogin* too no momentous object can exist except this ]. Except which ?—त्वमेव साक्षात्करणीय इति अतः [ Except the fact that you are to be realised. I have come to see you. Your sight is the only object with all *Yogins* ]. 31.

*Prose*—इति ब्रुवन्तं तं स व्रती उवाच—हे पुरुषोत्तम ? त्वया इत्थं न वाच्यम् । योगिनामपि त्वमेव साक्षात्करणीय इत्यतः गुरु कार्यं किमस्ति ॥ ३१ ॥

*Eng.*—To him who was talking thus the ascetic replied—O Soul Supreme, you must not speak thus. What important aim is there of ascetics even, barring this, that you are indeed to be made manifest to the senses ? 31.

*Beng.*—हरির এই কথার মধ্যেই মুনি বলিলেন—হে পুরুষোত্তম, আপনি ওরূপ বলিবেন না । আপনার সাক্ষাৎকার ভিন্ন যোগিগণেরও অন্য কোনও গুরু কার্য্য নাই ॥ ৩১ ॥



*Expl.*—See *Prak.* and *Eng* above.

*Malli.*—इति ब्रुवन्तमिति । ‘इति ब्रुवन्त’ तं हरिं ‘स व्रती’ मुनिः ‘उवाच’ । किमिति ?—‘हे पुरुषोत्तम’ पुरुषश्रेष्ठ [ “न निङ्गारणे” इति षष्ठीसमासप्रतिषेधः ] ‘त्वया इत्य’ “गतस्पृहोऽपि” इति ‘न वाच्य’ निस्पृहस्यापि अत्र प्रयोजनसम्भवादिति भावः । तदेवाह—‘योगिनामपि त्वमेव साक्षात्कारणीयः’ प्रत्यक्षीकर्तव्यः ‘इति अतः’ अस्मादन्यत् ‘गुरु कार्यं किमस्ति’ न किञ्चित् इत्यर्थः । तस्मान्न प्रयोजनान्तरप्रश्नावकाशः<sup>२</sup> इति भावः ॥ ३१ ॥

### NOTES ON MALLI

1. A षष्ठीतत्पुरुष is prohibited by the rule “न निङ्गारणे” (*Char*). 2. So there is no room for a query after any other object.

*Sara*—भवत्साक्षात्कार एव परमं प्रयोजनं तत् किमिति प्रयोजनान्तरं त्वयसि ? । ३१ ।

### CHARCHA

1. इति—Thus or this. Refers to the immediately preceding sloka, not the whole speech.

2. ब्रुवन्तम्—ब्र + शल् कर्तरि ब्रुवत् speaking. तम् । Note the वर्तमानकाल । It implies that Hari had not finished his speech when the sage interrupted him. Here we can say neither that the फल of the speech goes to the कर्ता nor that it does not go to him—there is no question about the फल at all. Hence we may use the आत्मनेपद or परस्मैपद indifferently. In the आत्मनेपद we get ब्रुवाणम् with शानच् ।

3. व्रती—व्रत vow, i. e., the vow of asceticism. तदस्य अस्तीति व्रत + इति सत्वर्थे ।

4. वाच्यम्—वच् + ण्यत् भावे ( अविवक्षित कर्म root ) to speak. If we attach ण्यत् कर्मणि then we have वाच्यम् utterable and वाक्यम् speech, sentence. The change of च into क in connection with ण्यत् is व्यवस्थित (restricted) by the rule “वचोऽशब्दसंज्ञायाम्” ।

5. इत्यम्—अनेन प्रकारेण इति इदम् + यस्मि । Thus. अव्यय । This shows that वच् here is treated as अकर्मक because न वाच्यमित्य’ त्वया means—you must not *speak thus*, not, you must not *say this*.



6. पुरुषोत्तम—पुरुष soul. उद् + तमप् उत्तम the highest. पुरुषेषु श्रेष्ठः पुरुषोत्तमः the Soul Supreme. नित्यसमास of the उत्त—class. तत्-संबुद्धौ। Here Malli's वाक्य does not contain the word उत्तम, i. e. he gives अस्वपदविग्रह। The reason is he takes the word as a संज्ञा, and a संज्ञाशब्द has no वाक्य—"संज्ञा समुदायोपाधिः। तेन नित्य-समास एवायम्। नहि वाक्येन संज्ञा गम्यते"—*Vritti*. "नित्यः समासो नित्य-समासः यस्य विग्रहो नास्ति"—*Bhashya*. उत्त—is available by the rule "संज्ञायाम्"। But this will not elide the औ from the compound, because अलुक् सप्तमी is enjoined in such cases by the rule "हलदन्तात् सप्तम्याः संज्ञायाम्"। The final form then is पुरुषेषूत्तमः। The difficulty may be met by treating the word as an ordinary compound and not a संज्ञा। Thus पुरुषेषु उत्तमः पुरुषोत्तमः, सुप्सुपा। We call it सुप्सुपा because उत्त—is no longer available. The sense is the *highest soul*, and as there can be but one *highest*, it serves all the purposes of a संज्ञा though it is an ordinary attributive. Malli's remark "न निर्द्धा—" is to explain why he avoids the षष्ठीतत्—। He means this "there is निर्द्धारण in this case and both षष्ठी and सप्तमी are proper विभक्तis in पुरुष। But with the षष्ठी we cannot have a इतत्—owing to the prohibition "न निर्द्धा—"। Hence the necessity of a उत्त—।" This is misleading. According to कैयट there is no निर्द्धारण here. Simultaneous presence of three things are necessary for निर्द्धारण—(i) the part singled out ( निर्द्धार्यमाण ), (ii) the whole, ( iii ) the basis of selection ( निर्द्धारणहेतु )। These three are not present here. So it is a case of शेषे षष्ठी and the prohibition does not apply. Thus पुरुषाणां श्रेष्ठः पुरुषोत्तमः as a संज्ञा, or पुरुषाणाम् उत्तमः पुरुषोत्तमः an ordinary attributive which serves the purposes of a संज्ञा (See above). Do not forget that even with निर्द्धारण there is no bar to compounding पुरुषाणाम् श्रेष्ठः or पुरुषाणाम् उत्तमः पुरुषोत्तमः, only the समास is not a इतत्—but a सुप्सुपा। The prohibition is of इतत्—only, not of सुप्सुपा also.

7. साक्षात् &c.—साक्षात् is an अव्यय meaning प्रत्यक्ष। असाक्षात् साक्षात् अवश्यं कर्तव्यः इति साक्षात् + क्त + अनीयर् कर्मणि have to be made



manifest. गतितत्—। साक्षात् is optionally a गति by the rule “साक्षात्प्रभृतीनि च” । Hence साक्षात् and करणीयः may be treated as uncompoundd when साक्षात् is not a गति ।

8. अतः—इदम् + डसि ( पूमी ) + तस् स्वार्थे । अथय । Malli supplies अन्यत् implying thereby that गम्यमानान्यशब्दयोगे पूमी ।

9. कार्यम्—कृ + ण्यत् कर्मणि aim, object.

10. योगिनाम्—अवश्यं युज्यन्ते इति युज् ( समाधौ दिवादि ) + णिनि कर्त्तरि योगिनः sages. तेषाम् । शेषे षष्ठी related to कार्यम् ।

11. अपि—This implies गृहिणां तु नास्त्येव योगिनामपि नास्ति which does not lend much point to the assertion.

12. Voice—...ब्रुवन् सः तेन व्रतिना ऊचे...—वाचेन ( भूयते ) [Or—त्वं ब्रूयाः ]...गुरुणा कार्येण केन भूयते ।

32. *You are the highest goal of all stout-hearted people.*

उदीर्णरागप्रतिरोधकं जनैरभीक्ष्णमक्षुस्तयातिदुर्गमम् ।

उपेयुषो मोक्षपथं मनस्विनस्त्वमग्रभूमिर्निरपायसंश्रया ॥ ३२ ॥

*Prak.*—त्वं मनस्विनः अग्रभूमिः [ You are the highest goal of all stout-hearted people ]. Whom do you call stout-hearted ?—मोक्षपथम् उपेयुषः मनस्विनः [ I mean the people who are on the road to salvation ]. Why should I be their goal ?—निरपायसंश्रया अग्रभूमिः [ Because you being once reached all danger is past and there is no fear of straying again ]. Why speak of straying ?—जनैः अभीक्ष्णम् अक्षुस्तया अतिदुर्गमं मोक्षपथम् उपेयुषः [ It is a very difficult road. People do not tread much this way ; hence there is no clear track in it and there is danger of straying. That danger is over when you are reached ]. Is that the only danger ?—उदीर्णरागप्रतिरोधकं मोक्षपथम् उपेयुषः [ There is again another danger. The road is infested by robbers—the irrepressible senses. Once in their hands, the traveller is lost for ever. That danger too is past when you are reached. So you can see of what prime importance this visit is to me ]. 32.

*Prose*—उदीर्णरागप्रतिरोधकम् अभीक्ष्णम् अक्षुस्तया जनैः अतिदुर्गमं मोक्षपथम् उपेयुषः मनस्विनः त्वं निरपायसंश्रया अग्रभूमिः ॥ ३२ ॥



*Eng.*—Of the strong-minded who have reached the track to salvation which, with impediments of the impetuous passions, is very hard to traverse by people because almost untrodden, you are the goal ahead of unfailing shelter. 32.

*Beng.*—লোক চলাচলের অভাবে মুক্তিমার্গ অতি দুর্গম ও উদ্দাম বিষয়বাসনা-স্বরূপ প্রতিবন্ধকে সমাকুল। যাঁহারা মন দৃঢ় করিয়া সেই পথে চলিয়াছেন, তাঁহাদের লক্ষ্য আপনি; একবার আপনাতে উপস্থিত হইতে পারিলে, আর স্থলনের সম্ভাবনা থাকে না ॥ ৩২ ॥

*Expl.*—The road to salvation leads up to you. The stout-hearted pilgrim who wends his weary and perilous way along it, rests in permanent security on reaching you. This visit to you is thus of momentous consequence to me. Also see *Irak*.

*Malli.*—যদুক্তং যোগিনামপি ত্বমেব সাচ্চাত্‌করণীয় ইতি, তদেব দ্রষ্টব্যমিতি উদীর্ণ-রাগেতি। ‘উদীর্ণঃ’ উদ্রিক্তঃ ‘রাগঃ’ বিষয়াভিলাষঃ স এব ‘প্রতিরোধকঃ’ প্রতিবন্ধকঃ পাটচরশ্চ যস্মিন্ (তস্ম) [ “প্রতিরোধিপরাস্কন্দিপাটচরমলিন্‌চাঃ” ইত্যমরঃ ] ‘অমৌচ্ছলম্’ ‘অচুস্মতয়া’ অনম্যস্বত্বেন অপ্রতিহতত্বেন চ ‘জনৈঃ অতিদুর্গমং মোচ্ছপথম্’ অপ-বর্গমার্গং কান্তারশ্চ ‘উপেযুশ্চ’ প্রাপ্তবতঃ [ “উপেযিবান্—” ইत्याদিদ্ব্যাদিনা ক্লেশন্তো নিপাতঃ ] ‘মনস্বিনঃ’ সুমনসঃ ধীরস্য চ [ প্রশংসায়াং বিনিঃ ] ‘ত্বম্’ এব ‘নিরপায়ঃ’ পুনরাবৃত্তি-রহিতঃ ‘সংশয়ঃ’ প্রাপ্তির্যস্যাঃ সা তথোক্তা [ “ন স পুনরাবর্ত্ততে” ইতি শ্রুতিঃ<sup>১</sup> ] ‘অগ্র-ভূমিঃ’ প্রাপ্যস্থানম্ [ “অগ্রমালস্বনে প্রাপ্যে” ইতি বিশ্বঃ ]। “সৌহম্” ইत्याদি শ্রুতি-স্তত্ ( ? ত্বত্ ) প্রাপ্তিরেব মোচ্ছত্বাদিতি ভাবঃ। তস্মাত্‌ সুসুচ্ছলমপি ত্বমেব সাচ্চাত্‌-করণীয় ইতি সিদ্ধম্<sup>২</sup> [ “তমেব বিদিত্বাতিমৃত্যুমেতি নান্যঃ পথ্যা বিদ্যতে’যনায” ইতি শ্রুতিঃ<sup>৩</sup> ]। যথা কস্যচিৎ‌ কুতश्चित্‌ সঙ্কটাত্‌ নির্গতস্য কেচনচিৎ‌ কান্তারিণ গতস্য কিञ্চিৎ‌নির্বাধস্থানপ্রাপ্তিঃ অভয়ায় কল্যতে তথা ত্বমপি সুসুচ্ছলঃ ইতি ধ্বনঃ<sup>৪</sup> ॥ ৩২ ॥

### NOTES ON MALLI

1. (This follows) from the Sruti “ন স—”—He does not come back. 2. Because reaching you is মোচ্ছ as is seen from such Srutis as “সৌহম্” &c. Hence it follows that you have to be sighted even by those who want মোচ্ছ। 3. This follows from



the Sruti “तमेव—” —Attains salvation on knowing Him ; there is no other way to salvation. 4. The implication is that as to one escaping from some danger and fleeing through some forest, entrance into some safe place offers security, so too the सुमुचु is ( the sight of ) thyself.

*Sara*—त्वां प्रत्येव चलितो सुमुचूणां पथ्याः । तमतीत्य यदि कश्चित् त्वां प्राप्नोति न स पुनरावर्तते । अतोऽहं त्वां प्राप्त' ॥ ३२ ॥

### CHARCHA

1. उदीर्ण &c.—उद् + कृ ( गतौ क्रादि ) + क्त कर्त्तरि gone up, excited, elated &c. रज्ज + घञ् करणे राग passion, desire. प्रति + रुध + खल् कर्त्तरि प्रतिरोधक *hindrance* also *robber*. उदीर्णः रागः the passions unrestrained, कर्मधा— । स प्रतिरोधकः अस्मिन्, बहु— । तम् । Qual. मोक्षपथम् ( which see ).

2. जनैः—या in the अनुक्त कर्त्ता owing to the खल् in दुर्गमम् ।

3. अभीक्ष्णम्—अव्यय meaning पुनः पुनः । Qual. the क्रिया in चुस् । See next. Here the sense is “not being often चुस्”, i. e., the नञ् should go with अभीक्ष्ण । Hence instead of अभीक्ष्णम् अचुस्सतया we should say अनभीक्ष्णचुस्सतया । But the sense is clear. Hence the समास of नञ् with चुस् may be allowed. सापेक्षत्वेऽपि गमकत्वात् समासः ।

4. अचुस्सतया—चुद् + क्त कर्मणि चुस् *practised* also *beaten*. न चुस्ः अचुस्ः, नञ्त्— । तस्य भावः, तथा । द्वितीया । See मोक्षपथम् ।

5. अतिदुर्गमम्—अति + दुर् + गम + खल् कर्मणि impassable. तम् । Qual. मोक्षपथम् । “न लोका—” (App.) इति षष्ठीनिषेधात् जनैः इति अनुक्ते कर्त्तरि तृतीया एव ।

6. उपेयुषः—See अभ्युपेयुषो, sl. 24.

7. मोक्षपथम्—मोक्षणम् इति मुच + णिच् स्वार्थे + घञ् भावे मोक्षः *salvation*, also *escape*. मोक्षस्य पथ्याः इति मोक्ष + पथिन् + अ समासान्त मोक्षपथः *road to salvation* also *way of escape*, इतत्— । तम् । The समासान्त is by the rule “ऋक्पूरब्धूः पथामानच्चे” (App.). Owing to the double meaning of मोक्ष the epithets also have two senses. Thus (i) मोक्ष = salvation, प्रतिरोधक *hindrance*, अचुस्स *unpractised*, मनस्विन् *good-hearted*, अपाय *fall*. (ii) मोक्ष = escape, प्रतिरोधक *robber*,



अच्युत् unbeaten, मनस्विन् stout-hearted ( this suits both cases ),  
अपाय danger. “न लोक—” इति षष्ठीनिषेधात् उपेयुषः इत्यस्य अनुक्ते कर्मणि  
द्वितीया एव ।

8. मनस्विनः—मनः अस्य अस्ति प्रशस्तम् इति मनस् + विनि मनस्वी stout-  
hearted. तस्य । मत्वर्थीय affixes may be attached in different  
senses ; thus :—“भूमनिन्दाप्रशंसासु नित्ययोगेऽतिशयने । संसर्गेऽस्तिविवक्षायां  
भवन्ति मतुवादयः ॥” (App).

9. अग्रभूमिः—अग्र is an adjective here meaning प्राप्य that which  
is to be reached. अग्रा भूमिः destination, कर्मधा— । Or अग्र front.  
अग्रे भूमिः the goal ahead, सुप्सुपा ।

10. निरपाय etc.—अप + अय + घञ् भावे अपाय a step back, fall ;  
or, अप + अय + घञ् करणे अपाय danger. सम् + श्रि + अच् भावे संश्रय  
resort. निर्गतः अपाय अस्मात् निरपायः *permanent* ( मोक्ष = salvation ),  
also *safe* ( मोक्ष = escape ) ; बहु— । निरपायः संश्रयः अस्याः, बहु— ।  
Qual. अग्रभूमिः ।

11. *Voice*—...त्वया...संश्रयया अग्रभूम्या ( भूयते ) ।

33. *You are Purusha the spectator of creation.*

उदासितारं निगृहीतमानसैर्गृहीतमध्यात्मदृशा कथञ्चन ।

बहिर्विकार प्रकृतेः पृथग्विदुः पुरातनं त्वां पुरुषं पुराविदः ॥३३॥

*Prak.*—पुराविदः त्वां पुरातनं पुरुषं विदुः [ You are known as the  
Primal Soul to those that are versed in ancient lore ]. Do you  
mean I was the first creation ?—बहिर्विकारं पुरुषं त्वां विदुः [ They  
know you as outside creation—uncreated ]. Do you take me  
for Prakriti ?—प्रकृतेः पृथक् उदासितारं विदुः [ No. You are different  
from Prakriti and stand altogether indifferent to what Prakriti  
does. You are the Eternal soul ]. But as such, how am I  
known at all ?—निगृहीतमानसैः अध्यात्मदृशा कथञ्चन गृहीतं त्वाम् [ You are  
indeed not easily known. Those who have command over their  
mind, direct their scrutiny towards the self within and know  
you with great difficulty ]. 33.

*Prose*—पुराविदः त्वां निगृहीतमानसैः अध्यात्मदृशा कथञ्चन गृहीतम्  
उदासितारं बहिर्विकारं प्रकृतेः पृथक् पुरातनं पुरुषं विदुः ॥ ३३ ॥



*Eng.*—The conversant with the past know you as the Primal Soul beyond the transformations, different from Prakriti, standing aloof, detected somehow by the self-restrained with scrutiny directed towards self. 33.

*Beng.*—পুরাবিদেৱা বলেন, আপনিই প্রকৃতি ও বিকৃতি হইতে ভিন্ন উদাসীন পুরুষ। যাঁহারা মন সংযত করিয়া আত্মার ধ্যানে নিরত তাঁহারা অতিকষ্টে আপনার দর্শন লাভ করেন।

*Expl.*—Those who strive to get a sight of you, direct their scrutiny inwards and with great difficulty realise you as standing aloof from creation being neither Prakriti nor Vikriti. Also see *Prak.* 33.

*Malli.*—ননু প্রকৃতিবিকৃতপুরুষসাচ্চাত্কারাত্ মোক্ষঃ নাহ্মত্ সাচ্চাত্কারাত্ ইত্যাহঙ্ক্য সোঽপি ত্বমেব ইত্যাহ উদাসিতারমিতি । ‘পুরাবিদঃ’ পূর্বজ্ঞাঃ কপিলাদয়ঃ ‘ত্বাং নিগৃহীতমানসৈঃ’ অন্তর্নিবদ্ধচিত্তৈঃ যোগিभिঃ আত্মনি অধি ইতি ‘অধ্যাত্মম্’ [ বিমল্যর্থোঽব্যয়ীভাবঃ । “অনশ্চ” ইতি সমাসান্তষ্টচ্<sup>২</sup> ] ‘অধ্যাত্ম’ যা ‘হৃক্’ জ্ঞানং তথা ‘অধ্যাত্মদৃশা’ পত্যগ্দৃষ্ট্যা ‘কথঞ্চন গৃহীত’ সাচ্চাত্কৃতম্ । কেন রূপেণ গৃহীতম্ ইত্যতঃ ( ? ) আহ—‘উদাসিতারম্’ উদাসীনং প্রকৃতৌ স্বার্থপ্রবৃত্তায়ামপি স্বয়মপ্রাকৃত-ত্বাত্ অস্মৃষ্টম্<sup>৩</sup> ইত্যর্থঃ [ আসিস্টৃচ্ ] বিকারেभ্যো বহিঃ ‘বহির্বিকারং’ মহদাদিभ্যঃ পৃথগ্ভূতমিত্যর্থঃ [ “অপপরিবহিরশ্চবঃ পশ্চম্যা” ইত্যব্যয়ীভাবঃ ] কিঞ্চ ‘প্রকৃতেঃ’ তৈ গুণ্যা-ত্মনৌ মূলকারণাত্ ‘পৃথক্’ ভিন্নম্ । [ “প্রকৃতিঃ পশ্চভূতেষু প্রধানৈ মূলকারণৈ” ইতি যাদবঃ ] পরা ভবং ‘পরাতনম্’ অনাদিম্ [ “সাগচ্ছিরম্—” ইত্যাदिना द्युप्रत्ययः ] ‘পুরুষ’ পুরুষপদবাচ্যং বিজ্ঞানধনং<sup>৪</sup> ‘বিদুঃ’ বিদন্তি [ “বিদৌ লটৌ বা” ইতি ক্ষেপুসাदेशः । যথাহুঃ—“মূলপ্রকৃতিরবিকৃতির্মহদাद्याः प्रकृतिविकृतयः सप्त । षोडशकश्च विकारो न प्रकृतिर्न विकृतिः पुरुषः ॥” ইতি । “অজামেকাং লোহিতশ্চ ক্লক্লণাম্” ইত্যাदिश्रुतिश्च<sup>৫</sup> ] সোঽপি ত্বমেব “তত্ ত্বমসি” ইত্যাदिवाक्यैरैक्यश्रवणात्<sup>৬</sup> । তস্মাত্ ত্বমেব সাচ্চাত্-করণীয় ইতি সুষ্টিম্ ইতি ভাবঃ ॥ ৩৩ ॥

### NOTES ON MALLI

1. ননু &c.—“Well, salvation follows from a sight of Purusha as distinct from Prakriti, not from a sight of me”—



Apprehending this objection he says, “That too is thyself” in उदासितारम् &c. 2. An अव्ययीभाव in the sense of विभक्ति । टच् is the समासान्त by the rule “अनञ्च” । 3. Himself unaffected because of being unrelated to Prakriti, though Prakriti works for him. 4. Full of knowledge ; all knowledge. 5. The statement “मूलप्रकृतिः—” (*Char.*) and Srutis like “अजामेकां—” (*Char.*) so declare. 6. That too art thyself because identity is seen from statements like “तत् त्वमसि”—Thou art That.

*Sara*—कपिलप्रोक्तः पुरुषोऽपि त्वमेव । अतः सुष्ठूक्तं त्वमेव साक्षात्करणीय इति ॥ ३३ ॥

### CHARCHA

1. उदासितारम्—उद् + आस + टच् कर्त्तरि उदासिता sitting aloof. तम् । Qual. पुरुषम् । Comp.—“तद्दर्शिनमुदासीनं त्वामेव पुरुषं विदुः” ।

2. निगृहीत &c.—नि + गृह् + क्त कर्मणि निगृहीत restrained. मन एव इति मनस् + अण् स्वार्थे मानसम् mind. निगृहीतं मनो यैः by those that had turned their mind back from the external world, बहु— । Qual. लोद.

3. गृहीतम्—Seen, realised. Qual. पुरुषम् ।

4. अध्यात्म &c.—आत्मन् self. दृश् + क्तिप् कर्त्तरि दृश् sight. आत्मनि इति अधि आत्मन् टच् समासान्त अध्यात्मम् on self, अव्ययीभाव । It is सप्तस्यन्त । अध्यात्म' दृक् अध्यात्मदृक् the sight turned towards self, सुप्सुपा । तया । श्या in the करण of the क्रिया in गृहीतम् । By the rule “अनञ्च” an अव्ययी—ending in अन् takes टच् as a समासान्त affix. We have 'अध्यात्मम् instead of अध्यात्मे by the rule “तृतीया सप्तस्योर्बहुलम्” ।

5. कथञ्चन—चन is an अव्यय implying indefiniteness. कथञ्चन is not a compound. It means 'somehow', i. e., with great difficulty.

6. बहिर्विकारम्—बहिस् an अव्यय meaning 'different from,' 'outside' &c., वि + कृ + घञ् कर्मणि विकार transformation. विकारिभ्यो बहिः, अव्ययी— । It is neuter. तत् । Qual. पुरुषम् । अप, परि, बहिस् and derivatives of the root अच् are compounded into an अव्ययी— with पञ्चस्यन्त words by the rule “अपपरि—” (*Malli*). By महदादिभ्यः &c. here Malli refers to the Karika “मूलप्रकृति—” (*Tattvakaumudi*.)



This may be thus explained :—प्रकृति may be roughly taken as cause and विकृति effect. मूलप्रकृति is the Original Cause, the first cause, the cause that gave the start to creation. मूलप्रकृतिः अवि-  
कृतिः—The first cause is not an effect, which is obvious. प्रकृति is eternal. The direct effect of प्रकृति is महत् intelligence. From महत् follows अहङ्कार self-consciousness. From अहङ्कार arise two sets of creation—(a) The five तन्मात्रs—the subtle elements, essence of things in the abstract ; (b) The eleven senses. Lastly from the तन्मात्रs follow the five gross elements. Thus the seven, viz., महत्, अहङ्कार and the five तन्मात्रs are both cause and effect—प्रकृतयश्च विकृतयश्च । They are cause with regard to what follows and effect of what precedes. Hence महदाद्याः सप्त प्रकृतिविकृतयः । The sixteen, viz., the eleven senses and the five gross elements create nothing, they are विकृति only—षोडशकश्च विकारः । Lastly comes पुरुष which is neither प्रकृति nor विकृति । Hence बहिर्विकारम् excludes all the intermediate 23 between मूल-प्रकृति and पुरुषः । It may mean either मूलप्रकृति or पुरुष ; which of these is intended will be clear from the next.

7. प्रकृतेः—कृ + क्तिन् कर्मणि भावे वा कृतिः work. प्रकृष्टाः कृतिरस्याः प्रकृतिः the first cause ( मूलप्रकृतिः ), बहु—। तस्याः । The प्रसी is optional by the rule “पृथग्विनानानाभिस्तृतीयान्यतरस्याम्” । Hence प्रकृत्या पृथक् is also allowable. प्रकृतेः पृथक्—different from प्रकृति elimi-  
nates मूलप्रकृति and leaves पुरुष only.

8. विदुः—विद् + लट् अन्ति । Conj. App.

9. पुरातनम्—पुरा is अव्यय meaning प्राक्, days of yore. तव भवः इति पुरा + क्यु or क्यल् । See चिरन्तन, Sl. 15. पुराण is an optional form got by निपातन in rules like “पुराणप्रोक्तेषु ब्राह्मणकल्पेषु,” “पूर्व-कालैकसर्वजरत्पुराणनवकेवलाः समानाधिकरणेन” &c.

10. पुराविदः—पुरा प्राग्वृत्तं विदन्ति इति पुरा + विद् + क्तिप् कर्त्तरि, उपपदतत्— ।

11. Voice—...पुराविद्भिः त्वम्...गृहीतः उदासिता...पुरातनः पुरुषः विद्यसे ।



34. You lifted the earth up from under water after the deluge.

निवेशयामासिथ हेलयोद्धृतं फणाभृतां छादनमेकमोकसः ।

जगत्त्रयैकस्थपतिस्त्वमुच्चकैरहीश्वरस्तम्भशिरःसु भूतलम् ॥ ३४ ॥

*Prah.*—तस्मिन् अहीश्वरस्तम्भशिरःसु भूतलं निवेशयामासिथ [ You converted the thousand heads of Vasuki, the snake-king, into so many pillars and placed the earth on them ]. What were the pillars for?—फणाभृताम् ओकसः एकम् उच्चकैः छादनं भूतलं निवेशयामासिथ [ Snakes lived in the nether regions exposed to the inclemency of the weather. You very kindly set up the earth on these pillars as a high roof to their abode ] It was a difficult work, was it not?—जगत्त्रयैकस्थपतिः त्वं हेलया उद्धृतं भूतलं निवेशयामासिथ [ Difficult no doubt. But you are that unrivalled mason who made the three worlds ; to you it was an easy task. You lifted the earth up with the greatest ease and placed it on these pillars ]. 34.

*Prose*—जगत्त्रयैकस्थपतिः त्वं हेलया उद्धृतं फणाभृताम् ओकसः एकं छादनं भूतलम् उच्चकैः अहीश्वरस्तम्भशिरःसु निवेशयामासिथ ॥ ३४ ॥

*Eng.*—You, the sole mason of the three worlds, placed on the high tops of the post-like serpent king the earth lifted with ease—the matchless roof for the abode of the hooded horde. 34.

*Beng.*—आपনি ত্রিজগতের অদ্ভুত স্থপতি । পৃথিবীটিকে হেলায় তুলিয়া লইয়া নাগরাজের মস্তকরূপ সহস্রস্তম্ভের উপর ফণিগণের আবাসগৃহের চমৎকার ছাত্বরূপ বসাইয়া দিয়াছেন ॥ ৩৪ ॥

*Expl.*—What a wonderful mason you are ! After the Deluge had submerged the earth, you converted the thousand heads of Vasuki the snake-king into so many pillars, lifted the earth up with the greatest ease and placed it on them as an admirable roof to the abode of snakes who were so long exposed to the inclemency of the weather. 34.

*Malli.*—एवं भगवतो निर्गुणस्वरूपमुक्त्वा सम्प्रति प्रस्तुतोपयोगितया सगुण-माश्रित्य षड्भिः स्तौति निवेशयामासिथ इति<sup>१</sup> । ‘जगत्त्रयस्य एकस्थपतिः’ एकाधिपः एकशिल्पी च [ “स्थपतिरधिपतौ तस्मिन् बृहस्पतिसचिवयोः”<sup>२</sup> इति वैजयन्ती ] ‘त्वं हेलया उद्धृतं’ वराहावतारे इति भावः ‘फणाभृताम् ओकसः’ आश्रयस्य सङ्गनश्च



[ “ओकः सन्ननि चाश्रये” इति विश्वः ] ‘एक’ क्वादनम् आवरणं ‘भूतलम् उच्चकैः’ उन्नतेषु ‘अहीश्वरः’ शेष एव ‘स्तम्भः’ तस्य ‘शिरःसु’ मूर्धसु अश्रेषु च फणासहस्रेषु इति भावः ‘निवेशयामासिथ’ निवेशितवान् असि [ विशतेर्ण्यन्तात् लिटि थल् “क्ञानु-प्रयुज्यते लिटि” इति अस्तेरनुप्रयोगः \* ] अतः श्लिष्टाश्लिष्टरूपकयोः हेतुहेतुमद्भावात् श्लिष्टपरस्परितरूपकम्” ] ३४ ॥

### NOTES ON MALLI

1. Having thus described the characterless nature of the almighty ( impersonal ), he now belauds him in six verses, beginning with निवेशयामासिथ in his *personal* character because that suits him for the matter in hand. 2. स्थपति means अविप, तक्षन्, ब्रह्मपति, सचिव । 3. We have थल् of लिट् after विश with णिच् । अस् is subjoined by “क्ञानु—” (*Char.*). 4. The अलङ्कार is श्लिष्ट-परस्परितरूपक because the श्लिष्ट and the अश्लिष्टरूपक are related as cause and effect.

*Sara*—कृतमङ्गलं नागभवनं भवता । शेषस्य शिरांसि एव तस्य स्तम्भसहस्रम्, सहो एव सुप्रतिष्ठापितम्बुदिः ॥ ३४ ॥

### CHARCHA

1. निवेशयामासिथ—नि + विश + णिच् + लिट् थल् । Conj. App The rule “क्ञ—” (Malli) means—क्ञ, भृ, or अस् is subjoined in लिट् to the root क्ञास and roots got by adding affixes.

2. हेलया—हेला ease. तथा । प्रकृत्यादि श्या ।

3. उद्धृतम्—उद् + धृ + क्त कर्मणि lifted. Qual. भूतल । The allusion is to the वराहावतार । Comp. “ततः समुत्लिप्य धरां स्वदंष्ट्रया महावराहः स्फुटपद्मलोचनः । रसातलादुत्थपतमन्निभः समुत्थितो नील इवाचलो महान् ॥”

4. फणाभृताम्—फणाः बिभति इति फणा + भृ + क्तिप् कर्तरि फणाभृतः those that bear hoods, उपपदतत— । तेषाम् ।

5. क्वादनम्—क्वद् + णिच् + क्य ट् करणे roof. तत् । Qual. भूतलम् ।

6. एकम्—अद्वितीयम् incomparable. Malli does not give any synonym, but from the context it is obvious that he means *one*, *single*. The singleness, however, is evident from the singular in ओकसः and भूतलम्, and need not be separately stated. भूतलं



क्वादनमोकसः leaves no doubt that only one roof is meant. Qual. क्वादनम् ।

7. ओकसः—ओकस् house. तस्य । Malli also gives आश्रय, shelter, as a meaning. But it is doubtful if the poet intended a distinction to be made between a *shelter* and a *house*.

8. जगत् etc.—जगत् the worlds ( Sl. 1. ). त्रयः अवयवा अस्य इति त्रि + अयच् त्रयम् a triad. त्रयप् is also available giving त्रितय, as in “व्यनक्ति कालवितयेऽपि योग्यताम्”, sl. 26. स्थपति lord, mason. एकस्थासौ स्थपतिश्च the sole master, or, wonderful mason ; कर्मधा— । जगतां त्रयम्, इतत्— । तस्य एकस्थपतिः, इतत्— । The sole master of the three worlds, or *the wonderful mason that made the three worlds*. Qual. त्वम् ।

9. उच्चकैः—See *ante*. Qual. अहीश्वरस्तम्भशिरःसु ।

10. अहि &c.—ईष्टे इति ईश + वरच् कर्त्तरि ईश्वरः the lord. अहीनाम् ईश्वरः the serpent-king Vasuki, इतत्— । स एव स्तम्भः the post of the serpent-king, कर्मधा— । तस्य शिरांसि, इतत्— । तेषु । अधि ७मी । Here Malli has शिरस् = *top*, also *head*. The latter, however, is not available if अहीश्वर is taken as a स्तम्भ । The exposition then will have to be स्तम्भरूपाणि शिरांसि स्तम्भशिरांसि the posts of heads, कर्मधा— । अहीश्वरस्य स्तम्भशिरांसि, इतत्— ।

11. भूतलम्—The earth. We may also construe—भूतलं फणा-भृताम् ओकसः एकं क्वादनं निवेशयामासिद्य—Placed the earth as an admirable roof to the house of the snakes. क्वादन will then be a विधेयविशेषण of भूतल । This agrees better with facts, because before the earth was lifted, she had ceased to be a cover (क्वादन) to the abode of the snakes. She became so after being steadied on the head of Vasuki.

12. Voice—जगत्त्रयैकस्थपतिना त्वया...निवेशयामासे ।

13. Remark—Here the earth is taken as a roof and the heads of Vasuki as so many pillars on which that roof rests. This is रूपक । Now, जगत्त्रयैकस्थपति is the agent that has placed this roof on these pillars. But that sort of work is done by masons only. Hence जगत्त्रयैकस्थपति must be *taken as a mason*.



Thus a fresh रूपक arises by virtue of the already existing रूपक  
This is what Malli means by रूपकयोः हेतुहेतुमज्ञावात् । This is  
परम्परित रूपक । Again, as स्थपति means a mason also, we may  
suppose that the poet intends a श्लेष in स्थपति to bring forward  
the character of a mason. This is Malli's श्लेषरूपक । But here  
perhaps many will prefer to start with स्थपति meaning mason  
and do away with the श्लेष and have a plain रूपक in the verse.

35. *Inscrutable indeed is the majesty of your Primal Self.*

अनन्यगुर्वास्तव केन केवलः पुराणमूर्त्तैर्महिमावगम्यते ।

मनुष्यजन्मापि सुरासुरान् गुणैर्भवान् भवच्छेदकरैः करोत्यधः ॥३५॥

*Prak.*—तव पुराणमूर्त्तैः केवलो महिमा केन अवगम्यते [ There is none  
who can realise the majesty of your ancient self in its entirety ].  
Why not ?—अनन्यगुर्वाः पुराणमूर्त्तैः महिमा [ That self has none for  
its progenitor ; it is self-existent, eternal ; its virtues, must  
be unlimited and incapable of being comprehended by all  
else who are but created by you ]. How do you know if that  
self has any virtues at all ?—मनुष्यजन्मा अपि भवान् सुरासुरान् अधः  
करोति [ Even in your human shape you excel the gods and  
the demons. What then will be the majesty of the divine  
self ? ]. How do I excel the gods and the demons ?—भवच्छेद-  
करैः गुणैः [ By virtues that remove the re-birth of those who see  
you ]. 35.

*Prose*—अनन्यगुर्वाः तव पुराणमूर्त्तैः केवलः महिमा केन अवगम्यते ? मनुष्य-  
जन्मा अपि भवान् भवच्छेदकरैः गुणैः सुरासुरान् अधः करोति ॥ ३५ ॥

*Eng.*—Though born of man you surpass the gods and the  
demons by virtues that remove rebirth ( of others ) ; by whom  
then can be apprehended the whole of the majesty of your  
primal self that has none else as progenitor. [ Or—than whom  
none higher exists—*Malli.* ]. 35.

*Beng.*—মানুষ হইয়াও আপনি গুণপরিমায় সাধুগণের পুনর্জন্মের নিবারণ  
করিয়া দেব ও দানবগণকে অতিক্রম করিতেছেন । তবে, আপনার যে ব্রহ্মরূপ মূর্তি  
স্বয়ং উৎপন্ন, তাহার সমগ্র মহিমার কে উপলব্ধি করিবে ? ৩৫ ॥



*Expl.*—See *Prak.*

*Malli.*—अनन्येति । न विद्यते अन्यः ( ? अन्या ) गुरुः यस्याः तस्याः ‘अनन्य-  
गुर्वाः’ इति अनीकारान्तः पाठः [ समासात् प्राक् ङीष् “नद्युतश्च” इति कप्प्रसङ्गः  
स्यात् । पश्चात् तु अनुपसर्जनाधिकारात् “वोतो गुणवचनात्” इति न प्राप्नोति ।  
“ङिति ऋस्वश्च” इति वा नदीसंज्ञात्वात् “आण्-नद्याः” इत्याडागमः । केचित्तु  
समासान्तविधिरनित्यः इति कपं वारयन्ति <sup>1</sup> ] । तस्याः सर्वोत्तमायाः ‘तव पुराणमूर्त्तः’  
अमानुषस्वरूपस्य ‘केवलः’ कृतस्तः [ “केवलः कृतस्तः एकः स्यात् केवलश्चावधारणे” इति  
विश्वः ] ‘महिमा केन अवगम्यते’ न केनापि इत्यर्थः । कुतः ? मनुष्यात् जन्म यस्य  
स ‘मनुष्यजन्मा भवान्’ [ “अवज्यो हि बहुब्रीहिव्यधिकरणो जन्माद्युत्तरपदः” इति  
वामनः <sup>2</sup> ] ‘भवच्छेदकरैः’ संसारनिवर्त्तकैः ‘गुणैः’ ज्ञानादिभिः ‘सुरासुरान्’ [ सुरा-  
सुरविरोधस्य कार्योपाधिकत्वेन अशाश्वतिकत्वात् “येषाञ्च विरोधः शाश्वतिकः” इति  
न हन्तै कवज्ञावः इत्याहुः <sup>3</sup> ] ‘अधः करोति’ [ “शेषे प्रथमः” इति प्रथमपुरुषः । भव-  
च्छब्दस्य युष्मदस्मदन्यत्वेन शेषत्वात् इति <sup>4</sup> ] । मानुष एव ते महिमा दुरवगाहः अमा-  
नुषस्तु किम् इति तात्पर्यार्थः [ द्वितीयाहं असक्तद्वयज्जनावृत्या केकानुप्रासः ] ॥ ३५ ॥

### NOTES ON MALLI

1. समासात् &c.—If ङीष् is attached ( to गुरु ) before com-  
pounding, कप् will come in by the rule “नद्युतश्च” (*Char.*) But  
after compounding, the rule “वोतो—” does not apply because  
ङीष् operates on what is not an उपसर्जन (*Char.*). Now we get  
the augment आट् by the rule “आण्—”, as the word ( अनन्यगुरु ) is  
optionally a नदी by “ङिति—” (*Char.*). Some however exclude  
कप् saying that समासान्त rules are not obligatory. 2. Vamana  
says—A व्यधिकरणबहुब्रीहि is unavoidable with जन्मन् &c. as final.  
3. They say that the feud between gods and demons arose  
from a special reason and is therefore not eternal ; hence there  
is no हन्तै कवज्ञाव as required by “येषाञ्च—” (*Char.*). 4. भवत् is  
neither युष्मद् nor अस्मद्, it is शेषः, so we have प्रथम पुरुष by “शेषे—”.

*Sara*—See Malli, मानुष एव...तात्पर्यार्थः ।



## CHARCHA

1. अनन्य &c.—गुरु great महत्, or पितृ progenitor. “गुरुस्त्रिलिङ्गा महति दर्जरालघुनोरपि । पुमान्निषेकादिकरे पितृदौ सुरमान्त्रिणि ।” इति मेदिनी । In the fem., we have गुरु or गुरु + ङीष् गुर्वी । अविद्यमाना अन्या गुरुः ( great ) यस्याः ( प्रसी ) सा अनन्यगुरुः than whom none greater exists, बहु—(Malli). Or—अविद्यमानः अन्यः गुरुः (progenitor) यस्याः ( षष्ठी ) अनन्यगुरुः having no one else for her progenitor, बहु— The idea is the same as in स्वयम्भू, or as is expressed by “सृज-स्यात्मानमात्मना” । तस्याः । Qual. पुराणमूर्तेः । The बहु—is by “नञः अस्तार्थानाम्—” (App.). Malli warns against starting with the form गुर्वी । For, by the rule “नद्युतश्च”, ऋकारान्त words and words technically known as नदी ( such as गुर्वी ), if final in a बहु—, require the समासान्त affix कप् ; we shall then have अनन्यगुर्वी + कप् + टाप् अनन्यगुर्वीका । Next he says you cannot attach ङीष् to अनन्यगुरुः by the rule “वोतो—” because this rule does not apply to words that are technically known as उपसर्जन, and the elements of बहु—are all उपसर्जन ; thus गुरु in अनन्यगुरु is an उपसर्जन, so ङीष् cannot come in. This precludes the ईकारान्त reading अनन्यगुर्वीः, and Malli says “अनन्यगुर्वाः इत्यनौकारान्तः पाठः” । Lastly if you ask why अनन्यगुर्वाः and not अनन्यगुराः, he answers—both are correct, because by the rule “ङिति ऋस्वश्च” the word is optionally deemed as नदी in ङे, ङसि, ङस् and ङि । Attaching ङस् and taking it as नदी, we have अनन्यगुरु + ङस् = अनन्यगुरु + आट्ङस् = अनन्यगुरु + आस् = अनन्यगुर्वाः, the आट् coming in by the rule “आट् नद्याः” । Without नदीसंज्ञा the form is अनन्यगुरोः । केचित्तु &c. in Malli refers to a defence of the reading अनन्यगुर्वीः । It starts with गुर्वी yet avoids कप् saying that the rules for समासान्त are not obligatory. Comp. “धृतधनुषं रघुनन्दनं स्मरामि”—*Bhavabhuti*. Malli's exposition is open to criticism. In the first place अविद्यमाना अन्या गुरुः अस्याः should be अविद्यमाना अन्या गुरुतरा अस्याः by the rule “द्विवचन-विभक्त्योपपदे तरवीयसुनौ” । Next, supposing this is overlooked, अन्य is superfluous ; अविद्यमाना गुरुतरा अस्याः fully expresses the idea, and it does it more elegantly. We have therefore offered the second exposi-



tion above. In this, अन्य is *not* superfluous ; for अविद्यमानः गुरुः अद्याः means *un-born*, whereas we want to say *born of himself*—स्वयम्भूः । Besides it contrasts very well with मनुष्यजन्मा ।

2. पुराण &c.—पुराण primeval ( See पुरातनम्, Sl. 34 ). मूर्च्छत्य-  
नया इति मूर्च्छ + क्तिन् करणे मूर्त्तिः body. पुराणी मूर्त्तिः the primeval self,  
कर्मधा— । तस्याः । Malli's अमानुषस्वरूपस्य is to show that this is  
in contrast with मनुष्यजन्मा । But अनन्यगुर्वाः, with the explanation  
we have given to it, shows the contrast much better, because  
it actually states *who* the progenitor is—it is ब्रह्मन् himself.

3. महिमा—महत् great. तस्य भावः इति महत् + इमनिच् greatness.

4. मनुष्य &c.—मनु was the progenitor of the human race.  
मनोरपत्यं जातिः इति मनु + यत् = मनुष्यक् + यत् = मनुष्यः man. मनुष्यात् जन्म अस्य  
born of man, बहु— । A बहु—with constituents other than those  
in the प्रथमा (समानाधिकरण) is not sanctioned by पाणिनि । The rule  
“सप्तमीविशेषणे बहुव्रीहौ” provides for the solitary exception, viz., ७मी  
leading in the compound (व्यधिकरण) । Vamana the Rhetorician  
remarks that it is not possible to avoid पञ्चमी in compounds  
like आत्मजन्मा, मनुष्यजन्मा etc. with जन्मन् &c. final. Note the con-  
trast in one case *born of man* in the other *born of Brahman*.

5. सुर &c.—न सुराः सुरविरोधिनः असुराः, नजतत्— । The नज् here  
implies विरोध । Comp. “तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता । अप्राशस्त्यं  
विरोधश्च नजर्थाः षट् प्रकीर्तिताः ॥” सुराश्च असुराश्च, इन्द्र । तान् । The rule  
“येषाञ्च—” requires the neuter singular in a इन्द्र of those who are  
in eternal feud. Why not then सुरासुरम् ? Malli answers, this  
feud is not eternal. It originated with the distribution of अमृत  
got by churning the ocean. Comp. “पूजितो यः सुरासुरैः”, “देवा-  
सुरैरमृतमम्बुनिधिर्ममर्थे” ।

6. भवान्—भाति इति भू + डवतु कर्त्तरि । Fem. भवती ।

7. भव &c.—भवतीति भू + अच् कर्त्तरि भवः birth, re-birth. छिद +  
घञ् भावे छेदः cessation. भवस्य छेदः cessation of re-birth, हतत्— ।  
तं कुर्वन्ति इति भवच्छेद + कृ + ट कर्त्तरि those that cause cessation of  
re-birth, उपपदतत्— । तैः । Qual. गुणैः । The re-birth is of *others*,  
*i. e.*, of those who come to see Krishna.



8. करोति—The प्रथमपुरुष is defended by the rule “शेषे प्रथमः” । Everything except युष्मद् and अस्मद् is शेष । So भवत्, which is neither युष्मद् nor अस्मद्, must be शेष and therefore regarded as प्रथमपुरुष notwithstanding that it means युष्मद् ।

9. Voice.—...केवलं महिमानं कः अवगच्छति ।...जन्मना...भवता...सुरा-  
सुराः...क्रियन्ते ।

36. *Coming down to lighten, you are burdening the earth.*

लघूकरिष्यन्नतिभारभङ्गुराममुं किलत्वं विदिवादवातरः ।

उदूढलोकवितयेन साम्प्रतं गुरुर्धरित्री क्रियतेतरां त्वया ॥३॥

*Prak.*—साम्प्रतं त्वया धरित्री गुरुः क्रियतेतराम् [You are now making the earth excessively heavy]. How so?—उदूढलोकवितयेन त्वया [You have all the three worlds in your body. The earth is thus burdened with three times the weight it had before] Well, what harm?—अमुं लघूकरिष्यन् किल त्वं विदिवात् अवातरः [Did you not come down from heaven to lighten the earth?]. I forget what need there was to lighten her—अतिभारभङ्गुरां लघूकरिष्यन् [The earth was being crushed under the weight of the iniquities of the enemies of the gods. You came down to lighten that weight]. 36.

*Prose*—त्वम् अतिभारभङ्गुराम् अमुं लघूकरिष्यन् किल विदिवात् अवातरः । साम्प्रतम् उदूढलोकवितयेन त्वया धरित्री गुरुः क्रियतेतराम् ॥ ३६ ॥

*Eng.*—You came down from heaven wishing indeed to lighten the earth that was cracking under great burden ; she is now being made excessively heavy by you that bore the three worlds. 36.

*Beng.*—देवशत्रुगणের পাপের ভরে পৃথিবী ভাঙ্গিয়া যাইতে বসিয়াছিল, আপনি তাহাকে লঘু করিবেন বলিয়া অবতীর্ণ হইয়াছেন । কিন্তু ত্রিভুবন আপনার কুক্ষিতে রহিয়াছে অতএব আপনার দ্বারা পৃথিবী এক্ষণে অতিশয় গুরু হইয়া উঠিতেছে ॥৩৬॥

*Expl.*—You came down to lighten the world but you are actually making her weighty. Also see *Prak.*

*N. B.*—The verse apparently carries a censure. You forget your duty, and are doing just the opposite of what you



came down for. The censure is relieved by the pun in गुरु which also means *mighty* or *weighty*. The earth has become *mighty*, because it now possesses thee in whom rest all the three worlds. Compare—"महोद्यमाना भवतातिमात्रं सुराध्वरे घञ्जरजित्वरेण । दिवोऽपि वज्रायुधभूषणाया हृणीयते वीरवती न भूमिः ॥"—*Bhatti*.

*Malli*.—लघूकरिष्यन्निति । 'त्वम् अतिभारेण' ऊर्जेन स्वरूपेण ( ? ) 'भङ्गुरा' स्वयं भज्यमानाम् । "भञ्जभासमिदो घुरच्" । "भङ्गुरः कर्मकर्त्तरि" इति वामनः<sup>१</sup> ] 'अम्' भुवमित्यर्थः 'लघूकरिष्यन्' निर्भारां करिष्यन् 'क्लि' [ "कृभ्वस्ति—" इत्यादिना अभूततद्भावे ( ? ) चिः । "चौ च" इति दीर्घः<sup>२</sup> ] तृतीया द्यौः 'विदिवः' स्वर्गः तस्मात् [ घञर्थे कविधानम् ( ? ) ] इतिविषये संख्याशब्दस्य पूरणार्थत्वं विभागादिवत्<sup>३</sup> ] 'अवातरः' अवतीर्णोऽसि । 'साम्प्रतं' सम्प्रति 'उद्दूढलोकचितयेन' कुक्षौ इति शेषः त्वया धरिवी 'गुरुः' पूज्या भारवती च 'क्रियतेतराम्' अतिशयेन क्रियते [ "तिङश्च" इति तरप् । "किमेत्तिङ्ययधात—" इत्यादिना आमु प्रत्ययः<sup>४</sup> । लघुकर्त्ता गुरुकर्त्ता इति विरोधाभासोऽलङ्कारः । "आभासत्वे विरोधस्य विरोधाभास उच्यते" इति लक्षणात् । ॥ ३६ ॥

### NOTES ON MALLI

1. घुरच् is the affix by "भञ्ज—" । Vamana says भङ्गुर is in the कर्मकर्त्तृवाच्य । 2. चि is the affix to indicate अभूततद्भाव by "कृभ्वस्ति—" (*Char*). उ is lengthened by "चौ च" । 3. There is क in the sense of घञ् ( ? See *Char*). A cardinal number in a compound has sometimes an ordinal sense as in विभाग &c. 4. The तरप् is by the rule "तिङश्च" । आमु is affixed by "किमेत्—" (*Char*). 5. The अलङ्कार is विरोधाभास because लघुकर्त्ता, is called गुरुकर्त्ता, the definition being—"विरोधाभास is the अलङ्कार if the विरोध is merely apparent."

*Sara*—भुवो भारं लघयिष्यता अवतीर्णो भवान् आत्मभारेण इमां गुरुकरोति ।

### CHARCHA

1. लघूकरिष्यन्—अलघुं लघुं सम्पद्यमानां करिष्यन् इति लघु + चि + कृ + लृट् शब्द ( स्यट् ) wishing to lighten, गतितत्— । Malli's rule in full is "अभूततद्भावे कृभ्वस्तिर्योगे सम्पद्यकर्त्तरि चिः" । Hence i



seems, here, Malli's correct reading is "अभूततद्भावे कृम्वस्ति—" इत्यादिना चिः ।

2. अति &c. — भञ्ज + घुरच् कर्मकर्त्तरि स्त्रियां भङ्गुरा cracking. The rule "भञ्ज—" directs घुरच् in the कर्त्तृवाच्य । But the *Kasika* says "भञ्जेः कर्मकर्त्तरि प्रत्ययः । स्वभावात्" । — From the nature of the case, the affix is in the कर्मकर्त्तृवाच्य in respect of भञ्ज । अतिशयितो भारः अतिभारः excessive load, प्रादितत् — । तेन भङ्गुरा, इतत् — । ताम् । Qual. अमूम् । This is after Malli. भङ्गुर by itself is कर्मकर्त्तरि as enjoined in the काशिका । But here we have तेन भङ्गुरा which gives a *reason* for the cracking. Now, the essence of a कर्मकर्त्तरि use is ease of execution ( सौकर्य ) । That ease is gone if a reason is adduced ; we cannot then say भज्यते स्वयमेव as we ought to do in the कर्मकर्त्तृवाच्य । It seems therefore preferable here to have घुरच् कर्त्तरि । The fact is the restriction to कर्मकर्त्तृ is not sanctioned by the भाष्य and later grammarians are seen attaching the affix in the कर्त्तृवाच्य also. Thus "शुद्धेऽसि कर्त्तरि यथासम्भवं भवत्येव" — *Bhattoji*. Haradatta is to the same effect. Comp. "स सुग्धकान्तास्तनसङ्गभङ्गुरैः", Sl. 47. *infra* Malli's ऊर्जेन स्वरूपेण — by the fierce aspect—means ऊर्जेन बलदर्पादिसमष्टिभूतेन स्वरूपेण भगवतस्तवैव आत्मरूपेण दैत्यदानवादिकेन इत्यर्थः । Comp. "सर्वं ब्रह्ममयं जगत्", "निजौजसोज्जासयितुं जगद्द्रुहाम्" &c. Sl. 37.

3. किल—अव्यय implying ऐतिह्य—Such is the report.

4. विदिवात्—द्यौः world भुवन (Malli). तृतीया द्यौः त्रिदिवः the third world, *i. e.*, heaven, Patala being the first, Prithivi the second and Svarga the third world. तस्मात् । अपादाने प्रसी । Here त्रिदिव् was expected, but an अ comes in and we get विदिव ( पृषोदरादि ) । "भवेद्वर्णागमाङ्गसः सिंहो वर्णविपर्ययात् । गूढोत्सा वर्णविक्रतेर्वर्णनाशात् पृषोदरम् ॥" "घञर्थेकविधानम्" in Malli. is obviously an interpolation. Again, वि here means तृतीय as in विभाग । Malli says this often happens in compounds. See "वृत्तिविषये—" (Malli). द्यौ in the sense of भुवन is not seen elsewhere. Bhanuji's derivation is विविधो ( विविधम् ) दीव्यति इति वि + दिव + क कर्त्तरि ।

5. अवातरः—अव + तृ + लङ् सिप् । Conj. App.



6. उदूढ &c.—उद् + वह + क्त कर्मणि उदूढ borne. त्रितय a triad (see कालत्रितय, Sl. 26). लोकानां त्रितयं लोकत्रितयम् the triad of worlds, इतत्—। उदूढं लोकत्रितयम् अनेन, बहु—। तेन। Qual. त्रया। For the idea, compare जगन्निवासः, Sl. 1.

7. साम्प्रतम्—अधुना। अव्यय। “साम्प्रतं तूचितेऽधुना” इत्यमरः।

8. गुरुः—It means *heavy* also *weighty, mighty*. See under *Expl.*

9. धरित्री—धरति इति धृ + इच् कर्त्तरि + डौष् स्त्रियाम् the holder, hence the *earth*.

10. क्रियतेतराम्—The rule “तिङ्श्च” should be here taken along with “द्विवचनविभज्योपपदे तरबौधसुनौ”। For “किमेत्तिङ्—” see under सुतराम्, Sl. 25.

11. *Voice*.—त्वया...लघूकरिष्यता...अवातीर्यत। ...वितयः त्वं धरित्रीं गुरुं करोषितराम्।

37. *We are favoured with a sight of you solely because you have come down on earth*

निजौजसोज्जासयितुं जगद्द्रुहामुपाजिहीथा न महीतलं यदि ।

समाहितैरप्यनिरूपितस्ततः पदं दृशः स्याः कथमीश मादृशाम्॥३७

*Prak.*—हे ईश, यदि महीतलं न उपाजिहीथाः मादृशां दृशः पदं कथं स्याः [ I have been able to obtain a sight of you, solely because you have taken birth on earth ]. Surely I am accessible always—समाहितैः अपि अनिरूपितः ( त्वम् ) [ In your earthly form you are, no doubt ; but your ancient self is inscrutable even to those who have taken to deep meditation ]. Do you mean then that I am born that people like you may reach me ?—निजौजसा जगद्द्रुहाम् उज्जासयितुम् उपाजिहीथाः [ Not at all. This is only incidental ; the real object is to exterminate the host of enemies to creation that turn up now and then in the person of Demons and Rakshasas ]. 37.

*Prose*—निजौजसा जगद्द्रुहाम् उज्जासयितुं महीतलं न उपाजिहीथाः यदि ततः समाहितैः अपि अनिरूपितः ( त्वम् ), ( हे ) ईश, मादृशां दृशः पदं कथं स्याः ॥ ३७ ॥



*Eng.*—Undetected even by the meditative, how could you have been the object of sight, O Lord, of people like myself, had you not come down to the surface of the earth to slay the enemies of the worlds by your own prowess. 37.

*Beng.*—হে প্রভো, সমাধিস্থ হইলেও আপনার দর্শন পাওয়া যায় না । আপনি নিজের বলে জগতের শত্রুদিগের বিনাশ করিবেন বলিয়া যদি ধরাতলে না আসিতেন তবে আমাদের মত লোকের দৃষ্টিগোচর হইতেন না ॥ ৩৭ ॥

*Expl.*—See *Prak.* and *Eng.* above.

*Malli.*—নিজিতি । ‘নিজৌজসা’ স্বতৌজসা । জগদ্রাণী দ্রুহ্যন্তীতি ‘জগদ্রুহঃ’ ক’সাৎসদয়ঃ [ “সত্‌সুদ্বিষ—” ইत्याদিना किप् ] तेषाम् ‘उज्जासयितु’ तान् हिंसितु-मित्यर्थः [ “जासिनिप्रहण—” इत्यादिना कर्मणि शेषे षधी<sup>१</sup> । जसु हिंसायाम् इति चुरादिः ] ‘महीतलं न उपाजिहीथाः यदि’ न अवतरिष्येत् [ ओहाङ्गतौ । लङि यासि रूपम् ] ‘ततः’ तर्हि ‘समाहितैः’ समाधिनिष्ठैः ‘अपि’ [ सकर्मकादपि आशितादिवत् अविवक्षिते कर्मणि कर्त्तरि क्तः<sup>२</sup> ] अथवा ‘समाहितैः’ समाहितचित्तैरित्यर्थः [ विभक्तधनेषु विभक्ता भ्रातरः इतिवत् उत्तरपदलोपो द्रष्टव्यः । गम्यमानार्थस्य अप्रयोग एव लोप इति कैयटः<sup>३</sup> ] ‘अनिरूपितः’ अगृहीतः त्वम् हे ‘ईश मादृशां’ चर्म-चक्षुषामिति भावः । विनयोक्तिरियम् । दृशः ‘दृष्टेः पदं’ गोचरः ‘कथं स्याः’ न कथञ्चित् इत्यर्थः । तस्मात् त्वत्साक्षात्कार एव आगमनप्रयोजनम् इति भावः ॥ ३७ ॥

### NOTES ON MALLI

1. There is शेषविवक्षा of the कर्म and षष्ठी is added by “जासि —” (*Char*). 2. The क्त is कर्त्तरि though the root is सकर्मक, there being अविवक्षा of the कर्म as in आशित &c. 3. We have to regard the उत्तरपद as dropped as in विभक्ता भ्रातरः said of brothers when they become विभक्तधन । Kaiyata says लोप is but the suppression of the thing understood.

*Sara*—स्थूलेण देहेन युक्तमेव त्वां द्रष्टुं शक्नुमः न तु ब्रह्मरूपेण स्थितम् । तत् दर्शनार्थी आगतोऽस्मि न हि प्रयोजनान्तरेण ।

### CHARCHA

1. নিজ &c.—অৌজস্ prowess. নিজস্ অৌজঃ, কৰ্মধা— । তেন ।
2. উজ্জাসয়িতুস্—উদ্ + জস + ণিচ্ স্বার্থে + তুসুন্ ভাবে to extirpate.



निजीजसा उज्जासयितुम् to kill with your own hands. You could have easily deputed some body to do this work endowing him with the necessary powers. But you wanted to personally do the work as a piece of favour to the victims. Hence the necessity of your being born as man.

3. जगद्गुहाम—जगत् the worlds (Sl. 1.). जगद्गुहो द्रुह्यन्ति इति जगत् + द्रुह + क्तिप् कर्त्तरि जगद्द्रुहः the enemies of creation, उपपदत—। तेषाम्। कर्मणि शेषे षष्ठी। The कर्म of उज्जासयितुम् is here not directly thought of as कर्म। The उज्जासन is *with respect to* जगद्गुह, not of जगद्गुह। But by the rule “जासिनिप्रहणनाटक्राथपिषां हिंसायाम्” the कर्म of जासि &c., if treated as शेष, will take षष्ठी and will not enter into a षष्ठीतत्—। Hence जगद्गुहाम् उज्जासयितुम् and not जगद्गुहः उज्जासयितुम्। Decline जगद्भ्रुक्-भ्रुग्-भ्रुट्-भ्रुड् जगद्गुहौ जगद्गुहः। जगद्भ्रुग्भ्याम् &c. जगद्भ्रुज्-भ्रुट्त्सु।

4. उपाजिहीथा—उप + हा (गतौ) + लङ् यास् you arrived. जिहीते, जहे, हास्यते, अहास्त। See under स्याः।

5. सहीतलम्—तल surface. मद्याः तलम्, इतत्—। तत्।

6. समाहितैः—सम् + आ + धा + क्त कर्त्तरि समाहिताः those that have fixed their mind upon self. तैः। अनुक्तकर्त्ता of the क्रिया in अनिरूपित। The क्त is कर्त्तरि because as Malli says there is no विवक्षा of कर्म। आशित is an instance to the point. आ + अश् + क्त कर्त्तरि आशित=fed, though अश् to eat is transitive. If this is not deemed satisfactory, he offers the alternative of taking समाहित as equivalent to समाहितचित्त ; witness विभक्त equivalent to विभक्तधन (Malli). Or again सम् + आ + धा + क्त भावे समाहितम् meditation. तत् अस्ति एषाम् इति समाहित + अच् सत्वर्थे समाहिताः absorbed in meditation. Comp. विदित in “स वर्णिलिङ्गी विदितः समाययौ”, पीत in “वनाय पीतप्रतिबद्धवत्साम्”, “पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या” (Sakuntala) &c.

7. अनिरूपितः—नि + रूप + णिच् क्त कर्मणि निरूपित seen &c न निरूपितः, नज्त्तत्—। Qual. त्वम् understood.

8. दृशः—पश्यति इति दृश + क्तिप् कर्त्तरि दृक् eye. तस्याः।

9. स्याः—अस् + लिङ् + यास्। शकि लिङ्। The case however does not seem to be one of simple शक्यता। The last line is



equivalent to पदं न स्याः । The second line gives the reason—यदि महीतलं न उपाजिहीयाः । Hence there is हेतुहेतुमद्भाव—the relation of cause and effect. Non-descent on earth ( महीतले आनगमनम् ) is the cause ( हेतु ), and absence of vision ( पदस्य अभवनम् ) is the effect. But हेतुहेतुमद्भाव is लिङ्निमित्त ( reason to attach लिङ् ) । Also, both अनागमन and अभवन have not happened, *i. e.*, they are भविष्यद्भिषय and there is क्रियातिपत्ति । Thus लृङ् seems proper by “लिङ्निमित्ते लृङ् क्रियातिपत्तौ” । The form then becomes यदि न उपाहास्यथाः पदं न अभविष्यः । An exactly similar case is “गामघास्यत् कथं नागो मृणालमृदुभिः फणैः । आ रसातलमूलात्त्वमवालम्बिष्वथा न चेत् ॥” in which we have लृङ् ।

:0. मादृशाम्—अहमिव पश्यन्ति इति अक्षद् + दृश् + क्तिन् कर्त्तरि मादृशः like me (plural of मादृश्). तेषाम् । Decline मादृक्, मादृशौ, मादृशः &c. The rule is “त्यदादिषु दृशोऽनालोचने कञ् च” । पश्यन्ति implies no *seeing* “तादृगादयो हि रुद्धिशब्दप्रकाराः । नैवात्र दर्शनक्रिया वर्त्तते”—*Vritti*. कञ् gives मादृश । क्स is also available giving मादृक्ष ।

11. *Voice*—...उपाहायेत ( त्वया )...अनिहृषितेन ( त्वया )...पदेन ...भूयेत ।

38. *You alone can save the earth when borne down by sinners.*

उपप्लुतं पातुमदो मदोद्धतैस्तुमेव विश्वम्भर विश्वमीशिषे ।

ऋते रवेः क्षालयितुं क्षमेत कः क्षपातमस्काण्डमलीमसं नभः ॥ ३८

*Prak.*—हे विश्वम्भर, त्वमेव विश्वं पातुम् ईशिषे [You are styled as the main-stay of the universe ; and rightly so, because you alone are able to save it ]. Why talk thus, its safety is not at stake—मदोद्धतैः उपप्लुतम् अदो विश्वम् [At times, the universe is over-run by people puffed with pride, and then you alone come to its rescue]. Others too could help it if they liked—रवेः ऋते क्षपातमस्काण्डमलीमसं नभः क्षालयितुं कः क्षमेत [ They couldn't. When the sky is darkened with the nightly gloom, the sun alone can clear it up ]. 38.

*Prose*—हे विश्वम्भर, मदोद्धतैः उपप्लुतम् अदः विश्वं पातुं त्वमेव ईशिषे क्षपातमस्काण्डमलीमसं नभः क्षालयितुं रवेः ऋते कः क्षमेत ॥ ३८ ॥



*Eng.*—You alone are able to save this universe over-run by the pride-puffed, O Sustainer-of-the-universe. Barring the sun, who is able to clear the sky that is darkened by the nightly gloom ? 38.

*Beng.*—आपनि विश्वন্তর । नदमত্তु সুরশক্রগণ কর্তৃক যখন সংসার অভিভূত হয় তখন আপনিই তাহার রক্ষায় সমর্থ । নিশার অন্ধকার সূর্যাভিন্ন কেহ দূর করিতে পারে না ॥ ৩৮ ॥

*Expi.*—See *Eng.* and *Prak.* above.

*Malli.*—ननु कोऽयं नियमो यन्ममैवायं दुष्टनिग्रहाधिकारः इत्याशङ्क्य अनन्य-  
साध्यत्वमेव आह उपप्लुतमिति <sup>१</sup> । विश्वं विभर्त्तौति विश्वम्भरः । तत्सम्बुद्धौ हे 'विश्वम्भर'  
विश्वत्वात् [“संज्ञायां भृतृवृजि—” इत्यादिना खच्प्रत्यये सुमागमः<sup>२</sup>] ‘मदोद्धतैः’ कंसा-  
दिभिः ‘उपप्लुतं’ पौडितम् ‘अदः विश्वं पातुं त्वमेव ईशिषे’ शक्तोऽसि विश्वम्भरत्वात्  
इति भावः [ ईश ऐश्वर्य्य । लिटि थासि ( ? लटि ) रूपम् <sup>३</sup> ] अत्र वैधर्म्येण दृष्टान्त-  
माह—‘क्षपायाः तमस्काण्डेः’ तमोवर्गेः [ “काण्डोऽस्त्री दण्डवाणावर्गवर्गावसरबारिषु”  
इत्यमरः । “कस्कादिषु च” इति विसर्जनौयस्य सत्वम् ] ‘मलीमस’ मलिनम् [ “मली-  
मसन्तु मलिनं कच्चरं मलदूषितम्” इत्यमरः । “ज्योत्स्नातमिस्रा—” इत्यादिना मत्व-  
र्थीयो निपातः<sup>४</sup> ] ‘नभः क्षालयितुं रवेः ऋते’ रविं विना [ “अन्यारादितरत्ते—”  
इति पञ्चमी ] ‘कः क्षमेत’ शक्नुयात् न कोऽपि इत्यर्थः [ अत्र वाक्यद्वये समानधर्मस्य  
एकस्य ईशिषे क्षमेत इति शब्दद्वयेन वस्तुभावेन निर्देशात् तत्रापि व्यतिरेकसुखत्वात्  
वैधर्म्येण प्रतिवस्तूपमालङ्कारः । तदुक्तं सर्वस्य ( ? तदुक्तं सर्वस्वे—“ ) वाक्यार्थगतत्वेन  
सामान्यस्य वाक्यद्वये पृथङ् निर्देशे प्रतिवस्तूपमा ( ” ) ] ॥ ३८ ॥

### NOTES ON MALLI

1. ननु &c.—Anticipating the query—“Well, what rule is this that mine indeed is the task of restraining the wicked” he says, by उपप्लुतम् &c., that none else is capable. 2. We have the augment सुम् after खच् which is added by “संज्ञायाम्—” (*Char*). 3. ईश means ‘to lord it over.’ The conjugation is in लिट् थास् ( this is a misprint for लट् से ) । 4. This is with a मत्वर्थीय affix by निपातन in “ज्योत्स्ना—” (*Char*). 5. (The text here is corrupt. For तदुक्तं सर्वस्य &c. read तदुक्तं सर्वस्वे—“वाक्यार्थ &c.”).



Here the अलङ्कार is प्रतिवस्तूपमा because the same common attribute is spoken of by ईशिषे and क्षमेत as if they were two different things in two different sentences ; and it arises through वैधर्म्य (disagreement) because stated by negation. It is said in the सर्वस्व (अलङ्कारसर्वस्व)—“If the common attribute, derived from the sense of the two sentences, is differently stated in them, the अलङ्कार is प्रतिवस्तूपमा” ।

*Sara*—अन्यदप्यस्ति तत्र कारणमागमने । इतरे असमर्था इति दु निगहाधिकार-  
स्तवैव । दुष्टाश्च सम्पृति भुवि विचरन्ति ॥ ३८ ॥

### CHARCHA

1. उपप्लुतम्—उप + प्लु + क्त कर्मणि over-run. तत् । Qual. विश्वम् ।
2. मदोद्धतैः—उद + हन + क्त कर्त्तरि उद्धत puffed ; or क्त कर्मणि related. मदेन उद्धताः, इतत्— । तैः । Qual. जनैः understood.
3. विश्वम्भर—विश्वं विभर्त्ति इति विश्व + भृ + खच् कर्त्तरि संज्ञायाम् the upholder of universe, उपपदतत्— । A proper name (संज्ञा) of Vishnu. “विष्णुर्नारायणः कृष्णः” इत्युपक्रम्य “विश्वम्भरः कैटभजित्” इत्यमरः । खच् is affixed by “संज्ञायां भृ-तृ-वृ-जि-धारि-सहि-तपि-दमः” । सुम् comes in by “अरुर्हिषजन्तस्य सुम्” । As you are विश्वम्भर, it is your duty to protect the विश्व ।

4. ईशिषे—ईश + लट् से । ईष्टे, ईशाञ्चक्रे—ईशाम्बभूव—ईशामास, ईशिष्यते, ऐशिष्ट ।

5. रवेः—ऋतेयोगे प्रसी । The rule is “अन्यारादितरर्त्तेदिक्शब्दाञ्चूत्तर-पदाजाहियुक्ते”—पञ्चमौ is attached in connection with अ, आरात्, इतर, ऋते &c. Sometimes रया is seen as in “पुरुषाराधनमृते” । But this is irregular.

6. चालयितुम्—चल + णिच् स्वार्धे + तुमुन् to clean.
7. क्षमेत—क्षम + लिङ् ईत । शकि लिङ् । क्षमते, चक्षमे, क्षमिष्यते—क्षंस्यते, अक्षमिष्ट—अक्षंस ।

8. क्षपा &c.—काण्ड multitude, mass. It is also प्रशंसावचन when in an उत्तरपद । मल dirt ; तदस्ति अस्मिन् इति मल + ईमसच मत्वर्थे निपातनात् मलीमसम् dirty. तमसां काण्डः तमकाण्डः a mass of gloom, इतत्— ; or, प्रशस्तं तमः तमकाण्डः deep gloom, कर्मधा—of the नित्य.



समास class. चपायाः तमस्काण्डः, इतत्—। तेन मलीमसम्, इतत्—। तत् । Qual. नमः। Malli's rule is “ज्योत्स्ना-तमिस्रा-शृङ्गिण-ऊर्जस्विन्-ऊर्जस्वल्-गोमिन् मलिन-मलीमसाः” which sanctions ज्योत्स्ना &c. ( निपातनात् ) । We call तमस्काण्ड a नित्यसमास and offer अस्वपदविग्रह because प्रशंसावचन words, usually, are so only when compounded. Alone, they do not imply प्रशंसा । “कृष्णसर्पादिवत् एते नित्यसमासाः”—*Bhanuji*.

9. Voice—...त्वया एव ईश्यते । ...केन चस्यते ।

39. *The slaying of Kamsa is nothing compared to your past exploits.*

करोति कंसादिमहीभृतां वधाज्जनो मृगाणामिव यत्तव स्तवम् ।

हरे हिरण्याक्षपुरःसरासुरद्विपद्विषः प्रत्युत सा तिरस्क्रिया ॥ ३९ ॥

*Prak.*—हे हरे, जनः तव स्तवं करोति ( इति ) यत् सा प्रत्युत तिरस्क्रिया [ They are now singing your praise ; but it sounds to me like a censure ]. Which praise do you mean ?—मृगाणामिव कंसादि-महीभृतां वधात् स्तवम् [ I speak of the praise from the slaying of Kamsa and others who are as easily killed as the poor deer ]. It seems you did not know Kamsa—हिरण्याक्षपुरःसरासुरद्विपद्विषः सा तिरस्क्रिया [ I knew him well ; I was also aware of his iniquities. But what was he compared to Hiranyaksha, Ravana etc. whom you had slain. To speak of Kamsa's overthrow, after having sung of the discomfiture of these redoubtable heroes, is preposterous ]. 39.

*Prose*—जनः मृगाणामिव कंसादिमहीभृतां वधात् ( तव ) स्तवं करोति ( इति ) यत्, ( हे ) हरे, सा हिरण्याक्षपुरःसरासुरद्विपद्विषः तव प्रत्युत तिरस्क्रिया ॥ ३९ ॥

*Eng.*—It is really a detraction of you, the slayer of tuskers in the shape of Hiranyaksha and other demons, that people sing your praise, O Hari, for slaying kings such as Kamsa that are but like deer. 39.

*Beng.*—आपनि कंस प्रभृति राजगणके बध करियाছেন এজন্য লোকে আপনার স্তুতি করিতেছে। কিন্তু আপনার গায় সিংহের কাছে এরা তো হরিণ। হিরণ্যাক্ষ প্রভৃতি অসুররূপ হস্তীদিগের বিনাশের পর এ স্তব আপনার নিন্দা ভিন্ন আর কিছুই নয় ॥ ৩৯ ॥



*Expl.*—You have slain Kamsa and several of his followers, so people are now singing in your praise. But to you, the mighty slayer of such redoubtable demons as Hiranyaksha, Ravana etc., is this a feat worth the name? This is only a prelude, the real work remains to do. Your mission is still unfulfilled. Also see *Eng.* and *Prak.* above. 39.

*Malli.*—करोतीति । किञ्च 'जनः मृगाणामिव कंसादिमहोभृतां वधान्' 'हेतोः 'स्तवं' स्तोत्रम् ["स्तवः स्तोत्रं स्तुतिर्नृतिः" इत्यमरः] 'करोति' इति 'यत्' हे 'हरे' कृष्ण हे सिंह इति च गम्यते 'सा' स्तुतिक्रिया 'हिरण्याक्षपुरःसराः' हिरण्याक्षप्रभृतयः ये 'असुरा' ते एव 'द्विपा' तेषां 'द्विषः' हन्तुरित्यर्थः तस्य 'तव प्रत्युत' वैपरोत्ये ["प्रत्युत इत्युक्तवैपरोत्ये"<sup>१</sup> इति गणव्याख्यानात्] 'तिरस्क्रिया' अवमानः । 'यत्' इति सामान्यं नपुंसकम् । 'सा' इति विधेयलिङ्गम् । गजघातिनः सिंहस्य मृगवधवर्णनमिव महासुरहन्तुस्तव कंसादिक्षुद्रनृपवधवर्णनं तिरस्कार एव इत्यर्थः [अत्र असुरद्विपानाम् इति हरिवद्धरिः इति श्लिष्टपरम्परितरूपकं मृगाणामिव इत्युपमया अङ्गाङ्गिभावेन सङ्कीर्त्यते<sup>२</sup>] ॥ ३९ ॥

### NOTES ON MALLI

1. प्रत्युत implies opposition to what is said. 2. Here the श्लिष्टपरम्परितरूपक in हरि arising out of असुरद्विपानाम्, is mingled, as अङ्गिन् with अङ्ग, with the उपमा in मृगाणामिव ।

*Sara*—See *Malli*. "गजघातिनः—इत्यर्थः" ।

### CHARCHA

1. कंसादि etc.—कंस was king of Mathura. सहो विभति इति सहो + भृ + क्तिप् कर्त्तरि महीभृतः kings. कंस आदिरेषां कंसादयः, with Kamsa at their head, बहु—. कंसादयो महीभृतः, कर्मधा—. तेषाम् । By आदि he includes जरासन्ध ।

2. वधान्—हन् + अप् भावि वधः slaying. तस्मात् । हेतौ प्रसी ।

3. यत्—*Malli* has सामान्ये नपुंसकम् । But the construction being स्तवं करोति इति यत् we can easily explain it as neuter because qualifying इति which is in the neuter. इति refers to स्तवक्रिया ।

4. हरे—हरि is a name of कृष्ण, also it means सिंह । "सिंहो



मृगेन्द्रः पञ्चास्यो हर्यक्षः केसरी हरिः” इत्यमरः। Both are intended. See next.

5. हिरण्याक्ष etc.—हिरण्याक्ष was the elder brother of हिरण्यकशिपु (See Sl. 42.). He was killed by Vishnu in the वराहावतार। पुरः अग्रे सरतीति पुरस् + सृ + ट कर्त्तरि पुरःसरः foremost. उपपदतत्—। दाभ्यां पिवति इति द्वि + पा + क कर्त्तरि द्विपः an elephant. He drinks by the mouth and the nose (trunk). हिरण्याक्षः पुरःसरः एषाम् हिरण्याक्षपुरःसराः, बहु—। असुरा द्विपा इव असुरद्विपाः, उपमितकर्मधा—। हिरण्याक्षपुरःसरा असुरद्विपाः, कर्मधा—। तान् द्वेष्टि इति हिरण्याक्षपुरःसरा-सुरद्विप + द्विष + क्तिप् कर्त्तरि, उपपदतत्—। तस्य। Malli has असुररूपाः द्विपाः असुरद्विपाः, कर्मधा—like शकपार्थिव (रूपककर्मधा—) But as in the preceding lines we have, by implication, कंसादयो मृगा इव, it seems better, for uniformity's sake, to say here असुरा द्विपा इव। Malli prefers a रूपककर्मधा because he has made up his mind to have a श्लिष्टपरम्परितरूपक in the verse. It seems better to have उपमा and श्लेष instead.

6. प्रत्युत—A compound अव्यय implying उक्तवैपरीत्य, i. e., the reverse of what is said. स्तवक्रिया is stated, the reverse of it is तिरस्क्रिया।

7. सा—Qual. तिरस्क्रिया which is the विधेय।

8. तिरस्क्रिया—तिरस् is an अव्यय implying *censure*. But when one is censured, one is in a manner put to shade. Thus तिरस् then implies अन्तर्द्वि screening. It is then a गति by the rule “तिरोऽन्तर्द्वि”। Hence तिरस् + कृ + श भावे तिरस्क्रिया administering rebuke, गतितत्—। Again by “तिरसोऽन्यतरस्याम्” the विसर्ग of तिरस् here optionally becomes स। Hence तिरस् + क्रिया = तिरःक्रिया or तिरस्क्रिया। It is तिरस्क्रिया because only the deer is killed the tusker still roams at large.

9, Voice—जनैः.....स्तवः क्रियते...येन (भूयते).....तथा तिरस्कृत्यया (भूयते)।

40. You will do the work in its turn and garrulity alone makes me talk.

प्रवृत्त एव स्वयमुज्झतश्चमः क्रमेण पेषुं भुवनद्विषामसि।

तथापि वाचालतया युनक्ति मां मिथस्त्वदाभाषणलोलुपं मनः॥४०



*Prak.*—मनो मां वाचालतया युनक्ति [ My mind makes me garrulous ]. Why ?—मिथः त्वदाभाषणलोलुपं मनः वाचालतया युनक्ति [ My mind longs for a conversation with you at ease, hence it makes me garrulous ]. Possibly your talk will serve some purpose more useful than that—भुवनद्विषां पेष्टुं स्वयम् एव प्रवृत्तः असि तथापि युनक्ति [ I will speak of one of the enemies of the world. But these you are already engaged in slaying and you stand in no need of being reminded of this work. My speech is sheer garrulity ]. Perhaps I am now taking too long a rest—उज्झितश्रमः क्रमेण पेष्टुं प्रवृत्तः असि [ Rest ! You require none. You are tireless. The enemies have to be killed in turn. You are only waiting for the next fellow's turn to come ]. 40.

*Prose*—उज्झितश्रमः ( सन् ) क्रमेण भुवनद्विषां पेष्टुं स्वयम् एव प्रवृत्तः असि । तथापि मिथः त्वदाभाषणलोलुपं मनः मां वाचालतया युनक्ति ॥ ४० ॥

*Eng.*—Tireless as you are, you are indeed engaged of your own accord to crush, in turn, the enemies of the world. Yet my mind, longing for conversation with you in private (confidential talk with you), drives me into garrulity. 40.

*Beng.*—जगतेश्च शत्रुगणेश्च उच्छेदे आपनि स्वतः इह अक्रान्तभावे व्यापृत रहियाहेन, आमार बला अधिक । किन्तु आपनार सङ्गे निर्वर्जने आलाप करिते ईच्छा इहियाहे, तहि बलिते याहिया वाचालता प्रकाश करितेहि ॥ ४० ॥

*Expl.*—See *Eng.* and *Prak.* above.

*Malli.*—एवं स्तुत्या देवमभिमुखीकृत्य आगमनप्रयोजनं वक्तुमुपोद्घातयति प्रवृत्त इति <sup>१</sup> । त्वम् 'उज्झितश्रमः' त्यक्तश्रमः सन् 'क्रमेण' भुवनानि द्विषन्तीति 'भुवनद्विषः' दुष्टाः तेषां 'पेष्टुं' तान् हिंसितुम् इत्यर्थः [ "जासिनिप्रहण—" इत्यादिना कर्मणि शेषे षष्ठी ] 'स्वयम् अपरप्रेरित' <sup>२</sup> 'एव प्रवृत्तः असि' । एवं तर्हि पिष्टपेषणं किम् इति चेत् तवाह <sup>३</sup>—'तथापि' स्वतः प्रवृत्तेऽपि 'मिथः' रहसि 'त्वदाभाषणे' त्वया सह संलापे 'लोलुपं' लुब्धम् [ "लुब्धोऽभिलाषुकस्तृणकः सभौ लोलुपलोलुभौ" इत्यमरः ] 'मनो मां वाचालतया' सह 'युनक्ति' वाचालं करोति इत्यर्थः । वाचो बहुव्रीहोऽस्य सन्ति इति वाचालः [ "आलजाटचौ बहुभाषिणि" इत्यालघ् । "स्याज्जल्यकस्तु वाचालो वाचाटो बहुगर्हवाकः" <sup>४</sup> इत्यमरः ] ॥ ४० ॥



## NOTES ON MALLI

1. Having thus propitiated the Lord with laudations, he introduces प्रवृत्त &c. as a prelude to the statement of the object of his visit. 2. Without being urged by others. 3. If so, then why this pounding of the pounded? On this he says. 4. आलच् is the affix by “आलच्—” । जल्पक, वाचाल and वाचाट mean one who speaks much and improperly.

*Sara*—जानन्नेव त्वं जगतां शत्रून् हंसि न ह्यत्र मदचनापेक्षा । तथापि त्वया जल्पनकामनया किञ्चित् वक्ष्ये ॥ ४० ॥

## CHARCHA

1. प्रवृत्तः—प्र + वृत् + क्त कर्त्तरि प्रवृत्त engaged. Pred. to त्वम् understood.

2. एव—Malli takes it with स्वयम् । स्वयमेव of thy own accord indeed. Or take with प्रवृत्तः । प्रवृत्त एव engaged indeed without cessation.

3. उज्झित &c.—उज्झ + क्त कर्मणि उज्झित discarded. उज्झितः श्रमः अनेन with fatigue discarded, i. e., tireless, बहु— । Pred. to त्वम् understood.

4. क्रमेण—क्रम + घञ् भावे क्रमः order परिपाटी । तेन । श्या करणे ।

5. पेष्टुम्—पिष्ट + तुमुन् भावे to extirpate.

6. भुवन &c.—भुवनानि द्विषन्ति इति भुवन + द्विष + क्तिप् कर्त्तरि भुवनद्विषः the enemies of creation, उपपदतत्— । तेषाम् । षष्ठी शेषे, the कर्मत्व being ignored. Hence instead of saying तान् हिंसितुम् ( Malli ) it seems better to say तेषां सम्बन्धे हिंसाकर्म कर्त्तुम् । The former makes the कर्मेता prominent. For “जासि—” see under जगद्द्रुहाम्, Sl. 37.

7. वाचालतया—वाचाल talkative ( see Malli ). तस्य भावः वाचालता । तया । सहार्थे श्या । This implies *censure*, but वाग्मिता is all praise.

8. युनक्ति—युज् ( रुधादि ) + लट् तिप् । Conj. App.

9. लदाभा &c.—आ + भाष + ल्युट् भावे आभाषण conversation. गर्हितं लुप्यति इति लुप + यङ् + अच् कर्त्तरि लोलुपः unduly covetous. त्वया आभाषणम्, सुप् सुपा । तस्मिन् लोलुपम्, सुप् सुपा । In the अमर quoted by Malli लभ् अभिलाषक and लप् लोभक



*covetous*, but लोलुप and लोलुभ mean different—*reprehensively* covetous. ( भावगर्हायां यङ् ) ।

10. *Voice*—उज्झितश्रमेण ( सता )...प्रवृत्तेन भूयते ( तया )...लोलुपेन मनसा अहं...युज्ये ।

41. *Now listen to Indra's message.*

तदिन्द्रसन्दिष्टमुपेन्द्र यद्वचः क्षणं मया विश्वजनीनमुच्यते ।  
समस्तकार्येषु गतेन धुर्यतामहिद्विषस्तद्भवता निशम्यताम् ॥४१॥

*Prak.*—तत्, इन्द्रसन्दिष्टं तत् वचः क्षणं भवता निशम्यताम् [ Well then listen for a moment to Indra's message ] Where is the messenger?—यत् विश्वजनीनं वचः मया उच्यते [ I am going to tell you all myself. It relates to the welfare of the whole creation and you won't listen without interest ]. Why is Indra anxious to communicate with me?—हे उपेन्द्र, अहिद्विषः समस्तकार्येषु धुर्यतां गतेन भवता निशम्यताम् [ You are his younger brother and take great interest in his affairs. He is himself a redoubtable warrior no doubt, yet, it is you that has won him his battles. Hence he is anxious to let you know all about the present undertaking also ]. 41.

*Prose*—तत्, हे उपेन्द्र, इन्द्रसन्दिष्टं विश्वजनीनं यत् वचः क्षणं मया उच्यते तत् अहिद्विषः समस्तकार्येषु धुर्यतां गतेन भवता निशम्यताम् ॥ ४१ ॥

*Eng.*—So, O Upendra, you that had taken up leadership in all undertakings of the slayer of Ahi, do you listen for a while to the message, beneficial to all people, advised by Indra and being delivered by me. Or, place 'for a while' after 'delivered.'

*Beng.*—अतएव इन्द्र जगतेश्च उपकारार्थं ये कथा बलिया दियाहेन ओ आमि बलितेहि, ताहा सुन्न । आपनि इन्द्रेश्च छोटी भाई, आपनिही तो नेता हईया वृद्धशक्रर सकल काज करियाहेन ॥ ४१ ॥

*Expl.*—Well then, listen to Indra's message which I am about to deliver. You are his brother and have always taken the lead in his undertakings. He expects much from you at the present juncture. Also see *Prak.*

*Malli.*—अथ स्ववाक्यश्रवणं सहितुकं प्रार्थयते तदिति <sup>१</sup> । 'तत्' तस्मात् इन्द्रम्



उपगतः 'उपेन्द्रः' इन्द्रावरजः । तत्सम्बोधने । अतएव इन्द्रसन्दिष्टं श्रोतव्यम् इति भावः । किञ्च विश्वस्मै जनाय हितं 'विश्वजनीनम्' [ "आत्मन्विशजनभोगोत्तर-पदात् खः"² ] । 'यत् वचः क्षणं' न तु चिरं 'मया उच्यते तत्' वचः 'अहिहिषः' ब्रह्मन्ः³ [ "सर्पे ब्रह्मासुरेऽप्यहिः" इति वैजयन्ती ] 'समस्तकार्येषु धुर्यतां' धुरन्धरत्वं 'गतेन' अतोऽपि 'भवता निश्चयताम्' [ प्रार्थनायां लोट् ] । धुरं वहतीति धुर्यः [ "धुरो यड्टकौ" इति यत्प्रत्ययः । स्फुटमव पदार्थहेतुकं काव्यलिङ्गमलङ्कारः⁴ ] ॥ ४१ ॥

### NOTES ON MALLI

1. By तत् &c. he now asks with reasons to listen to his speech. 2. ख is the affix by "आत्म—" (*Charcha*). 3. See *Charcha*. 4. Here obviously the अलङ्कार is काव्यलिङ्ग in which the हेतु is got from the sense of a पद ।

*Sara*—अनुजोऽसि त्वमिन्द्रस्य नेता च तस्य सर्वेषु कर्मसु । आस्ते पुनर्मयि तस्य सन्देशः, तत् शृणु, विधेहि च हितं विश्वस्य ॥ ४१ ॥

### CHARCHA

1. तत्—अव्यय indicating हेतु । *Because* भुवनहिषां पेष्टुं प्रवृत्तः असि, *therefore* &c.

2. इन्द्र &c.—सम् + दिश + क्त कर्मणि सन्दिष्ट advised. इन्द्रेण सन्दिष्टम्, इतत्— ।

3. उपेन्द्र—उपगतः इन्द्रम् waiting upon Indra, प्रादितत्— । A name of विष्णु । तत्संबुद्धौ । In the वामनावतार Vishnu was born of अदिति from कश्यप, hence he became the younger brother of Indra, consequently he was expected to wait upon Indra.

4. क्षणम्—For a moment. अत्यन्तसंयोगे रया । Construe क्षणम् उच्यते ( Malli ), or क्षणं निश्चयताम् ।

5. विश्वजनीनम्—विश्व all सर्व । विश्वो जनः विश्वजनः all persons, कर्मधा— । तस्मै हितम् इति विश्वजन + ख of universal good. Malli's rule means—ख is attached in the sense तस्मै हितम् to आत्मन्, विश्वजन and compounds having भोग final in them. The Bhashya restricts the sense of विश्वजन saying "समानाधिकरणे इति वक्तव्यम्", i. e., a इतत्—does not admit ख but takes the general affix क् । Thus विश्वस्य जनः विश्वजनः, तस्मै हितम् विश्वजनीनम् । The Vritti adds a further restriction by excluding बहुव्रीहि also ; so विश्वे जना अस्मै



विश्वजनः, तस्मै हितम् विश्वजनौनम् । The epithet implies that Indra is making no selfish request but one affecting universal good.

6. समस्त &c.—सम् + अस + क्त कर्मणि समस्त heaped together, i. e., all. समस्तानि कार्याणि, कर्मधा— । तेषु ।

7. धुर्यताम्—धुर् burden. धुरं वहति इति धुर् + यत् धुर्यः the bearer of burden, the leader. तस्य भावः, ताम् ।

8. अहिद्विषः—अहि a name of इवासुर । अहिं द्विष्टवान् इति अहि + द्विष + क्तिप् कर्त्तरि अहिद्विष्ट the slayer of अहि, उपपदतत्— । तस्य । Indra slew Vrittra with the वज्र which was forged for him by Visva-karman out of the bones of the sage Dadhichi. The epithet shows that Indra's undertakings are all arduous, and it is no easy task that he is going to set upon Krishna. इवन्नः in Malli is the sixth case singular of इवहन् ।

9. भवता—See भवान्, Sl. 35.

10. निशम्यताम्—नि + शम् + लोट् ताम् कर्मणि । शाम्यति, शशाम, शमिष्यति, अशमत् । Or नि + शम् to listen + णिच् स्वार्थे ( चुरादि ) + लोट् ताम्, कर्मणि । शमयति etc. But if meaning 'to see' then शामयति etc. With ल्यप् we get निशम्य ( दिवादि ), निशमय्य ( to listen ), निशाम्य ( to see ). The दिवादि root शम उपशमे ( to desist ) means 'to listen' when preceded by नि । The चुरादि root शम आलोचने ( to see ) also means 'to listen' when preceded by नि । The rule शमोऽदर्शने makes both these मित् when meaning 'to listen.' The change of meaning is due to the उपसर्ग । “उपसर्गेण धात्वर्थो बलादन्यत्र नोयते ” Those who hold that the चुरादि root does not change its meaning even though with an उपसर्ग, will have to derive निशम्यताम् from the दिवादि root only.

11. Voice—...अहं ब्रवीमि...गतः भवान् निशाम्यतु or निशमयतु ।

42. Indra's first rival Hiranyakasipu.

अभूदभूमिः प्रतिपक्षजन्मनां भियां तनूजस्तपनद्युतिर्दितेः ।

यमिन्द्रशब्दार्थनिसूदनं हरेर्हिरण्यपूर्वं कशिपुं प्रचक्षते ॥ ४२ ॥

Prak.—दितेः तपनद्युतिः तनूजः अभूत् [Diti had a son of a dazzling endour like that of the sun ]. Whom do you mean ? —प्रतिपक्षजन्मनां भियाम् अभूमिः तनूजः [ I mean the son that never



feared an enemy ; cared little for who his enemies were ]. What was his name ?—यं हिरण्यपूर्वे कशिपुं प्रचक्षते [ They call him कशिपु with हिरण्य preceding it. In other words his name was Hiranyakasipu ]. But did he molest Indra ?—हरेः इन्द्रशब्दार्थ-  
निसूदनं यं प्रचक्षते [ Indra's very name Indra was rendered nugatory by him, because Indra means 'resplendent' but the demon was more 'resplendent' than the ruler of the gods. So he, the demon, it was that deserved to be called Indra in preference to the lord of the gods.

*Prose*—प्रतिपक्षजन्मनां भियाम् अभूमिः तपनद्युतिः दितेः तनूजः अभूत् । हरेः इन्द्रशब्दार्थनिसूदनं यं हिरण्यपूर्वं कशिपुं प्रचक्षते ॥ ४२ ॥

*Eng.*—There lived a son of Diti, resplendent as the sun and no subject of fear arising from enemies, whom, the destroyer of the significance of the name Indra of Hari, they called Kasipu preceded by Hiranya. 42.

*Beng.*—दिতির হিরণ্যকশিপু নামে সূর্যের জায় তেজস্বী এক পুত্র ছিল । শত্রুর ভয় কাশাকে বলে সে জানিত না । পরম ঐশ্বর্য্য হইতে ইন্দের ইন্দ্র নাম, কিন্তু হিরণ্যকশিপু হইতে ঐ নাম অর্থশূন্য হইয়া গিয়াছিল ॥ ৪২ ॥

*Expl.*—See *Eng.* and *Prak.* above.

*Malli* —अथ शिशुपालो हन्तव्य इति वक्तुं तस्य अवश्यवध्यत्वे अनन्यवध्यत्व-  
ज्ञापनौपयिकतया औद्धत्यप्रकटनार्थं जन्मान्तरवृत्तान्तं तावदुद्घाटयति अभूदिति ।  
'प्रतिपक्षात्' शत्रोः 'जन्म' यासां तासां 'भियाम् अभूमिः' अविषयः निर्भौक इत्यर्थः  
'तपनद्युतिः' सूर्यतापो 'दितेस्तनूजः' दैत्यः 'अभूत्' । कोऽसौ इत्यत आह—'हरेः'  
इन्द्रस्य 'इन्द्रशब्दार्थनिसूदनम्' इन्द्रतौति इन्द्रः [ इदि परमैश्वर्य्यं । 'ऋजेन्द्र—' इत्या-  
दिना रन्प्रत्ययान्तः औणादिकनिपातः <sup>२</sup> ] । तस्य इन्द्र इति शब्दस्य इन्द्र इति  
संज्ञापदस्य यः अर्थः परमैश्वर्य्यलक्षणः तस्य निसूदनं निवर्त्तकम् [ कर्त्तरि ल्युट् ] हरेः  
ऐश्वर्य्यनिहन्तारमित्यर्थः 'य' दैत्यं 'हिरण्यपूर्वं कशिपुं प्रचक्षते' हिरण्यकशिपुमाहुः इत्यर्थः  
[ अव हिरण्यशब्दपूर्वत्वं कशिपुशब्दस्यैव, न तु संज्ञिनस्तदर्थस्य, इति शब्दपरस्य  
कशिपुशब्दस्य अर्थगतत्वेन अप्रयोज्यस्य प्रयोगात्, अवाच्यवचनाख्यार्थदोषम् आहुः ।  
"यदेवावाच्यवचनमवाच्यवचनं हि तत्" इति । समाधानमेवंविधविषये शब्दपरेण  
अर्थलक्षणा इति कथञ्चित् सम्पाद्यम् इत्युक्तमस्माभिः "देवपूर्वं गिरिं ते" इति



“धनुरूपपदमसौ वेदमभ्यादिदेश” इत्येतद् (?) व्याख्यानावसरे सञ्जीवनीं घण्टापथे च । विशेषश्चाव—“यं” दैत्यमुद्दिश्य ‘हिरण्यपूर्वं कशिपुं प्रचक्षते’ संज्ञात्वेन प्रयुङ्क्ते ( ? प्रयुज्जते ) इति<sup>३</sup> ] ॥ ४२ ॥

### NOTES ON MALLI

1. अय etc.—He now wants to say that Sisupala has to be slain. But in showing that he *must* be killed by Hari, it is necessary to show that he is unassailable by others. ( अनन्यवध्यत्व-ज्ञापनम् औपयिकम् उपाये यस्य तस्य भावः । तथा । अनन्यवध्यः स इति वचनादेव ‘शिशुपालो हन्तव्यस्त्वया’ इत्युक्तं भवति ) । Hence by अभूत् etc. he relates the history of his previous births to disclose his audacity. 2. The root इदि means to ‘possess supreme might or splendour.’ Ends with the affix रन् by निपातन in the औणादिक rule “ऋज्जेन्द्र—” (*Char.*). 3. अत्र etc.—Here it is the *word* कशिपु, and *not* the *object* of which it is the name, that has the *word* हिरण्य preceding it. Thus the word कशिपु, which stands for the *word* only, cannot be used as designating the *object*. Yet it is so used here. Hence they say here there is the defect of *thought* known as अवाच्यवचन । “The use of a word in a sense it cannot express is अवाच्यवचन”—this is the definition. In such cases a solution has somehow to be found by लक्षणा in the matter of अर्थ applied to something restricted to शब्द only, as I have said in the सञ्जीवनी and घण्टापथ on “देवपूर्वं—” and “धनुरूप—” । But here I add a special defence—“यं दैत्यम्—” ।

*Sara.*—हिरण्यकशिपुर्नाम दैत्य आसीत् य इन्द्रस्य इन्द्रत्वं निरास ॥ ४२ ॥

### CHARCHA

1. अभूमिः—भूमिः subject. न भूमिः no subject. नञ्त्वत्— ।
2. प्रतिपक्ष etc.—पक्ष side. प्रतिकूलः पक्षः अस्य प्रतिपक्षः of the opposite side, *i. e.*, an adversary ; बहु— । तस्मात् जन्म आसाम् प्रतिपक्षजन्मानः caused by an adversary, बहु—( See under अनुष्यजन्मा, Sl. 35. ). तासाम् । Qual. भियाम् । The प्रातिपदिक here is प्रतिपक्षजन्मन् which, though in the feminine, does not admit to डीप् because the rule “मनः” bars the rule “ऋज्जेभ्यो डीप् ।” Decline



प्रतिपक्षजन्मा, जन्मानौ, जन्मानः etc. We may however add डाप् optionally giving प्रतिपक्षजन्मन् + डाप् प्रतिपक्षजन्मा an आकारान्त word in the feminine.

3. भियाम्—भी + क्विप् भावे भौः fear ( fem. ). तासाम् ।

4. तनूजः—तनु and तनू mean देह । “स्त्रियां मूर्तिस्तनुस्तनूः” इत्यमरः । तन्वा जातः इति तनू + जन् + ड कर्त्तरि भते तनूजः born of the loins, a son, उपपदतत्— ।

5. तपन &c.—तपनस्य द्युतिः, इतत्— । सा इव द्युतिः अस्य, बहु—by “सप्तस्युपमान—” (App.).

6. इन्द्र &c.—इन्द्रति परमैश्वर्यं लभते इति इन्द्र + रन् कर्त्तरि औणादिक इन्द्रः supremely majestic. नि + सूद + णिच् स्वार्थे + ल्युट् कर्त्तरि बाहुलकात् निसूदन the destroyer. इन्द्ररूपः शब्दः इन्द्रशब्दः the word Indra, कर्मधा—like शाकपार्थिव ( रूपककर्मधा— ) । तस्य अर्थः the sense of the word Indra, इतत्— । तस्य निसूदनः, इतत्— । तम् । Qual. यम् । Here the ल्युट् is added irregularly by the rule “क्लृत् ल्युटो बहुलम्” । The Vritti adds two more derivations, thus :—नि + सूद + णिच् स्वार्थे + युच् कर्त्तरि निसूदनः । The prohibition “सूददौपदीक्षश्च” does not apply. “अनित्योऽयं प्रतिषेधः”—*Vritti*. Again नि + सूद + णिच् स्वार्थे + ल्युट् कर्त्तरि नन्द्यादि निसूदनः । “अथवा मधुसूदनादयो नन्द्यादिषु द्रक्ष्यन्ते”—*Vritti*.

7. हरेः—हरि a name of Indra. हरेः इन्द्रशब्दार्थनिसूदनः the destroyer of the sense of the name Indra with respect to Hari. This may mean that इन्द्रत्व was usurped by हिरण्यकशिपु, or that हिरण्यकशिपु coming into prominence, Indra was no longer deemed by people as “The most majestic.”

8. हिरण्य &c.—हिरण्यः पूर्वः अस्य हिरण्यपूर्वः preceded by the word हिरण्य, बहु— । तम् । Qual. कशिपुम् । Here the discussion introduced by Malli (See: *Notes* on Malli) is quite uncalled for. It would have been relevant if the poet had said हिरण्यपूर्वः कशिपुः तनूजः अभूत् because the तनूज—the *thing* boy—cannot be हिरण्यपूर्वः कशिपुः ; it is his *name* which is हिरण्यपूर्वः कशिपुः । This is what the poet too says here—यं हिरण्यपूर्वं कशिपुं प्रचक्षते—who is *called* कशिपु with हिरण्य preceding it. There is no absurdity in *this*. Malli also recognises this, for he says towards the close of his discussion, विशेषश्चाव &c. (See Malli and our note).



9. प्रचक्षते—प्र + चक्ष + लट् अस्त । चष्टे, चचक्षे चख्ये-चख्यौ-चक्षौ-चक्षे, ख्यास्यति-ते &c., अख्यत्-अख्यत &c. Nom. पुराविदः understood.

10. Voice—...अभूमिना...द्युतिना...तनूजेन अभावि । ...निसूदनः यः पूर्वः कशिपुः प्रख्यायते ।

43. *A terror to the gods.*

समत्सरेणासुर इत्युपेयुषा चिराय नान्नः प्रथमाभिधेयताम् ।

भयस्य पूर्वावतरस्तरस्त्रिना मनःसु येन द्युसदां न्यधीयत ॥ ४३ ॥

*Prak.*—येन द्युसदां मनःसु भयस्य पूर्वावतरः चिराय न्यधीयत [ For a long time the gods knew no fear. He it was who first taught them what fright was]. How was that ?—तरस्त्रिना समत्सरेण येन न्यधीयत [ He was powerful and he hated the prosperity of the gods. Hence the latter lived in apprehension of raids by him]. What could be his power against Indra, Yama, Kuvera &c ?—असुर इति नान्नः प्रथमाभिधेयताम् उपेयुषा येन न्यधीयत [He became the foremost of those that were significantly called असुर—over-throwers. Hence his name was a terror to the gods]. 43.

*Prose*—समत्सरेण असुर इति नान्नः चिराय प्रथमाभिधेयताम् उपेयुषा तरस्त्रिना येन द्युसदां मनःसु भयस्य पूर्वावतरः न्यधीयत । Or—तरस्त्रिना समत्सरे ॥ ...नान्नः प्रथमाभिधेयताम् उपेयुषा येन द्युसदां मनःसु चिराय भयस्य &c ॥ ४३ ॥

*Eng.*—By whom, the mighty ( i. e., by whose mighty self ), urged by jealousy, having, after long, appeared as the foremost among the denotations of the word Asura, the first footing of fear was laid in the minds of the denizens of heaven. Or—place 'after long' after 'laid.' 43.

*Beng.*—যে উড়াইয়া দেয়, তাহাকে অসুর বলে । বহুকাল পরে এই বলবান দানব অসুর নামের প্রকৃত পাত্র হইয়া উঠিল ও হিংসায় দেবগণের মনে ভয়ের প্রথম সঞ্চার ঘটাইল ॥ ৪৩ ॥

*Expl.*—An *Asura* is an overthrower. For a long time the gods had none such with regard to them. But at last in Hiranyakasipu arose one that was pre-eminently an Asura. As he was jealous of the gods, they lived in terror and for the first time came to know what fright was. 43.



*Malli.*—समत्सरेणेति । ‘समत्सरेण’ अन्यशुभद्वेषसहितेन [ “मत्सरोऽन्य-  
शुभद्वेषः” इत्यमरः ] । अस्यतीति असुरः [ असेरुन् ] । ‘असुर इति नाम्नः  
चिराय’ [ “चिराय चिररावाय चिरस्याद्याश्चिरार्थकाः” इत्यमरः ] ‘प्रथमाभिधेयताम्  
उपेयुषा’ अन्वर्थतया मुख्यार्थतां गतेन ‘तरस्विना’ बलवता [ “तरसी बलरंहसी” इति  
विश्वः ] ‘येन’ हिरण्यकशिपुना दिवि सोदन्तीति ‘द्युसदां’ देवान् ‘मनःसु भयस्य  
पूर्वावतरः’ प्रथमप्रवेशः [ “ऋदोरप्”<sup>२</sup> ] ‘न्यधीयत’ निहितः [ धाञः कर्मणि लङ् ] ।  
अस्मादेव देवानां प्रथमं भयस्योत्पत्तिरभूत् इत्यर्थः ॥ ४३ ॥

### NOTES ON MALLI

1. The affix is उरन् after अस । 2. The affix is अप् by “ऋदोरप्” ।

*Sara*—See Malli अस्मादेव &c.

### CHARCHA

1. समत्सरेण—मत्सर jealousy. तेन सह, बहु— । He was jealous of the gods and the gods trembled for the consequences.

2. असुरः—अस्यति क्षिपति इति अस (क्षिपे दिवादि) + उरन् कर्त्तरि ( औणा-  
दिक) the overthrower. इति योगे १मा ।

3. उपेयुषा—See अभ्युपेयुषी, Sl. 24.

4. चिराय—An अन्वय meaning here चिरेण । अपवर्गे ङ्या which has disappeared, the word being an अन्वय ।

5. प्रथम &c.—अभि + धा + यत् कर्मणि अभिधेय designation. प्रथमः अभिधेयः the first (or the *foremost*) designation (denotation), कर्मधा—तस्य भावः तत्ता । ताम् । पूर्वसंज्ञिताम् ।

6. पूर्व &c.—अव + तृ + अप् भावे अवतरः advent. पूर्वः अवतरः, कर्मधा— । उक्त कर्म of न्यधीयत । The gods rested in security before Hiranyakasipu came. The rule “ऋदोरप्” means that roots ending in ऋ, उ, ऊ take अप् in the भाववाच्य and to designate any कारक except कर्त्ता । This bars घञ् which is however made compulsory in करण and अधिकरण when a संज्ञा is meant. Thus अवतरणम् इति अवतरः *not* अवतारः ; but अवतरति अनेन अस्मिन् वा इति अवतारः *not* अवतरः ।

7. तरस्विना—तरस् strength. तरः अस्य अस्ति इति तरस् + विनि मत्वर्थे तरस्वी strong. तेन ।



8. द्युसदाम्—दिवि सीदन्ति इति दिव् + सद + क्तिप् कर्त्तरि द्युसदः the denizens of heaven. उपपदतत्—। तेषाम्। “दिव उत” इत्युकारः। “सात्यदायोः” इति निषेधात् न षत्वम्। By the rule “तत्पुरुषे कृति बहुलम्” the सप्तमी is sometimes retained in an उपपदतत्—। Retaining it here we get दिविषदः with ष because the word is classed with the सुषामादिगण and the rule “सुषामादिषु च” gives ष।

9. न्यधीयत—नि + घा + लङ् त कर्मणि। Conj. App.

10. Voice.—सप्तत्सरः...उपेयिबान् तरस्वी यः...पूर्वावतरं न्यदधात्।

44. *The Sri of the gods passed over to him.*

दिशामधीशांश्चतुरो यतः सुरानपास्य तं रागहताः सिषेविरे।

अवापुरारभ्य ततश्चला इति प्रवादमुच्चैरयशस्करं श्रियः ॥ ४४ ॥

*N. B.*—Sl. 44 and 45 should change places. See reasons under Sl. 45.

*Prak.*—तत आरभ्य श्रियः प्रवादम् अवापुः [ Since then wealth and prosperity have attained an unenviable name ]. What name ? —चला इति उच्चैः अयशस्करं प्रवादम् अवापुः [ 'The name 'fickle' which is a great infamy ]. What was the occasion for this infamy ?—यतः सुरान् अपास्य तं सिषेविरे ततः आरभ्य [ From the moment that riches forsook the gods and commenced attending upon that demon, they were branded as fickle ]. Which gods do you mean ?—चतुरो दिशाम् अधीशान् अपास्य [ I mean no ordinary gods, but the four lords of the cardinal points themselves ]. Granted they are fickle, but what was the reason for this lapse ?—रागहताः श्रियः [ Well, to tell you the truth, the gods themselves were to blame. The demon was worthier than they and naturally the riches attached themselves to him ]. 45.

*Prose.*—श्रियः यतः दिशामधीशान् चतुरः सुरान् अपास्य तं रागहताः (सत्यः) सिषेविरे तत आरभ्य अयशस्करम् उच्चैः चला इति प्रवादम् अवापुः। Or—श्रियः रागहताः ( सत्यः ) यतः...तं सिषेविरे तत आरभ्य चलाः इति उच्चैः अयशस्करं प्रवादम् अवापुः ॥ ४४ ॥

*Eng.*—From the time when, drawn by love, they served him having left the four gods, the lords of the quarters, riches



incurred the great infamy that they were fickle. Or—From... incurred the infamy...were very fickle. 44.

*Expl.*—The demon managed his affairs so well that he prospered by leaps and bounds and soon surpassed Indra, Yama, Varuna, Kuvera etc. in affluence.

*Malli*—दिशामिति । ‘श्रियः’ सम्पदः ‘यतः’ यदा इत्यर्थः ‘दिशाम् अधीशान्’ दिक्पतीन् अपि ‘चतुरः सुरान्’ इन्द्रवरुणयमकुवेरान् ‘अपास्य’ त्यक्त्वा ‘तं’ हिरण्यकशिपुं ‘रागहृताः’ रागकृष्टाः सत्यः न तु बलादिति भावः ‘सिधे विरे’ यतो वीरप्रियाः श्रियः इति भावः ‘ततः’ आरभ्य तदा प्रभृति अग्रशः करोति इति ‘अग्रशस्कर’ दुष्कोत्ति-हेतुमित्यर्थः [ “कुजो हेतुताच्छील्यानुलोम्येषु” इति टप्रत्ययः । “अतः क्वकमि—” इत्यादिना विसर्जनीयस्य सत्वम्<sup>१</sup> ] ‘उच्चेः’ प्रचुरं ‘चलाः’ अस्थिराः ‘इति प्रवादं’ जनापवादम् ‘आपुः । दिगीशामपि सर्वस्वहारित्वात् तदौद्धत्यस्य प्राकट्यम् इति भावः ॥४४॥

### NOTES ON MALLI

1. The affix is ट by the rule “क्वजः—” (*Char*). The विसर्ग becomes स by “अतः—” (*Char*). 2. His boldness is manifest because he robs even the lords of the quarters of their all.

*Sara*—See Malli दिगीशानामपि &c.

### CHARCHA

1. दिशाम्—दिश्यन्ते इति दिश + क्तिन् कर्नणि निपातनात् दिशः lit. those that are pointed out, i. e., directions, the cardinal points.
2. अधीशान्—अधि + ईश + अच् कर्त्तरि अधीश lord. तान् ।
3. चतुरः—The reference is to the four principal points of the compass—पूर्व, दक्षिण, पश्चिम, उत्तर ।
4. सुरान्—The gods are इन्द्र of पूर्व, यम of दक्षिण, वरुण of पश्चिम, कुवेर of उत्तर ।
5. अपास्य—अप + अस ( क्षेपे दिवादि ) + ल्यप् having discarded.
6. राग &c.—रज्यति अनेन इति रञ्ज + घञ् करणे रागः passion, love. तेन हृताः, drawn by love, इतत्— । Malli says न तु बलात्, .. श्री



was not forcibly carried away by the demon, but she of her own accord deserted the gods and went over to him. The reason is found in the epithet तरस्विना of Sl. 43. One who is तरस्वी is also a वीर and Malli remarks यतो वीरप्रियाः श्रियः ।

7. सिषेविरे—सेव + लिट् इरे । सेवते, सिषेवे, सेविष्यते, असेविष्ट । Also see App.

8. अवापुः—अव + आप + लिट् उम् । See App.

9. आरभ्य—आ + रभ + ल्यप् having commenced.

10. ततः—तद् + ङसि ( पूमी )—तसि स्वार्थे । अच्यय । अपादाने पूमी । आरभ्य implies *progress*, hence अपाय । ध्रुवमपाये इत्यपादाने पूमी ।

11. चलाः—चल + अच् कर्त्तरि unsteady, fickle. इति योगे प्रथमा ।

12. प्रवादम्—प्र + वद + घञ् कर्मणि infamy. तम् ।

13. उच्चैः—अच्यय qualifying the क्रिया in चला ( Malli ) ; or qualifying प्रवादम् ।

14. अयशस्करम्—न यशः यशोविरोधि अयशः infamy, नञ्तत्— । तत् करोति इति अयशम् + कृ + ट कर्त्तरि अयशस्करम् causing infamy, उपपदतत्— । The ट is by “कृजो—” ( Malli ) which means—with a कर्म as उपपद we may attach ट to कृ in the कर्त्तृवाच्य provided हेतु, ताच्छील्य (habit), or आनुलोम्य (obedience) is implied. Here we understand हेतु ( of अयशम् ) । Now why not अयशःकरम् with a विसर्ग ? Malli answers, the विसर्ग becomes स by the rule “अतः—”—A विसर्ग after an अ, and not being in an अच्यय, becomes स in a समास with कृ, कर्म, &c. provided the विसर्ग is not in an उत्तरपद । Thus अयशः + कर = अयशस्कर । In Bhatti also Malli gives the same defence under “धर्म्यासु कामार्थयशस्करौषु” । But the विसर्ग here, as there, is indeed in an उत्तरपद । अयशस् is a नञ्तत्—the उत्तरपद being यशस् । The rule therefore does not apply. We offer an alternative exposition—यशः करोति इति यशस् + कृ + ट कर्त्तरि यशस्करम् causing fame, उपपदतत्— । “अतः कृकर्मि—” इति सत्वम् । न यशस्करं यशस्करविरोधि इति अयशस्करम्, नञ्तत्—with a विरोधार्थं नञ् । “तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता । अप्राशस्त्यं विरोधश्च नञर्थः षट् प्रकीर्त्तिताः ॥” What is यशस्करविरोधिन् must by necessity cause *infamy* ; so the final result is the same.



15. श्रियः—for deriv. see Sl. 1 The plural is on the supposition that श्री is different with these four different individuals. This is not a good defence. The singular should have been used with a little manipulation of the metre. The poet means the singular as will be clear from Sl. 46 where he calls him श्रियः आश्रयः ।

16. Voice—श्रीभिः...सः रागहताभिः ( सतीभिः ) सिषेवे...प्रवादः आपे ।

45. Thenceforth the gods commenced strengthening their defences.

पुराणि दुर्गाणि निशातमायुधं बलानि शूराणि घनाश्च कञ्चुकाः ।  
स्वरूपशोभैकफलानि नाकिनां गणैर्यमाशङ्क्य तदादि चक्रिरे ॥४५॥

N. B.—Sl. 44 and 45 should change places. See below.

Prak.—What more of him?—यम् आशङ्क्य नाकिनां गणैः पुराणि दुर्गाणि ( अतएव ) स्वरूपशोभैकफलानि चक्रिरे [ Through fear of his raids the gods rendered their cities hard of access, so that they might appear in their real character as affording shelter against marauders ]. Was that all?—आयुधं निशातम् ( अतएव ) स्वरूपशोभैकफलं चक्रे [ They also rendered their weapons keen so that they could be used in fighting enemies which is their real object ]. What else?—बलानि शूराणि ( अतएव ) स्वरूपशोभैकफलानि चक्रिरे [ They selected picked warriors to recruit their armies thus rendering the army as a source of real strength ]. What more?—कञ्चुकाश्च घनाः ( अतएव ) स्वरूपशोभैकफलाः चक्रिरे [ They made their armours really tough keeping protection of person as the sole object in view ]. 45.

Prose—नाकिनां गणैः यम् आशङ्क्य तदा द स्वरूपशोभैकफलानि पुराणि दुर्गाणि चक्रिरे आयुधं निशातं चक्रे, बलानि शूराणि चक्रिरे, कञ्चुकाः घनाः चक्रिरे । Malli. Or—नाकिनां...दुर्गाणि चक्रिरे, स्वरूपशोभैकफलम् आयुधं निशातं चक्रे, स्वरूपशोभैकफलानि बलानि शूराणि चक्रिरे, स्वरूपशोभैकफलाः कञ्चुकाः घनाः चक्रिरे ॥ ४५ ॥

Eng.—Dreading whom, were then, for the first time, rendered, by the hosts of the denizens of heaven, their cities difficult of access, weapons keen, forces valiant, armour tough



with the sole object of appearing in their real character [ Or—  
armour tough—hitherto all having the charm of their own  
beauty as the sole object ]. 45.

*Beng.*—সেই সময় হইতে দেবতারা তাহার ভয়ে তাহাদের পুরী দুর্গ, অস্ত্র  
তীক্ষ্ণ, সৈন্যগণ শৌর্য্যসম্পন্ন, ও বর্ম দৃঢ় করিতে লাগিলেন । এত দিন এগুলি কেবল  
দেখিতেই সুন্দর ছিল [ Or—স্ব স্ব রূপে শোভা পাওয়াই ইহাদের মুখ্য  
প্রয়োজন ] ॥ ৪৫ ॥

*Expl.*—Thenceforth the gods commenced attending to  
their cities, forces, weapons and armour with a view to make  
them efficiently serve the purpose for which they are intended.  
Also see *Prak.*

*Malli*—पुराणीति । किञ्च 'नाकिनां' सुराणां 'गणैः' यं 'हिरण्यकशिपुम्'  
'आशङ्क्य' बाधकत्वेन उत्प्रेक्ष्य 'सः' कालः 'आदिः' यस्मिन् 'तदादि' तदाप्रभृति  
'स्वरूपशोभा' एव एकफलं 'मुख्यं' प्रयोजनं येषां पुरादीनां तानि तथोक्तानि । प्राक्-  
ईदृगसाध्यशक्तीरभावात् इति भावः [ "नपुंसकमनपुंसकेन — " इत्यादिना नपुंसकैक-  
शेषः<sup>१</sup> ] 'पुराणि दुर्गाणि' प्राकारपरिखादिना अगम्यानि 'चक्रिरे' [ "सुदुरोरधि-  
करणे" इति गमेर्ङः<sup>२</sup> ] 'आयुधं निशातं' निशितं 'चक्रे' इति विभक्तिविपरिणामेन  
अन्वयः [ शो तनूकरणे इति धातोः क्तः 'शाच्छोरन्यतरस्याम्' इति इत्वविकल्पात्  
पक्षे आत्वम्<sup>३</sup> ] 'बलानि' सैन्यानि 'शूराणि' शौर्यवन्ति 'चक्रिरे' सम्पादितानि  
'कञ्चुकाः' वारबाणाः लोहवर्माणि इत्यर्थः [ "कञ्चुको वारबाणाऽस्त्री" इत्यमरः ]  
'घनाः' दुर्भेदाः 'चक्रिरे' इत्यं नित्यसन्नद्धा जाग्रति स्म इत्यर्थः ॥ ४५ ॥

### NOTES ON MALLI

1. Here we have एकशेष of the neuter by the rule "नपु-  
सक—" (*Char.*). 2. The affix is ड after गम by "सुदुरो—" (*Char.*). 3. शो becomes शा or शि optionally by "शाच्छो—" (*Char.*).

*Sara*—हिरण्यकशिपोर्निरोधमाशङ्क्य देवाः नित्यसन्नद्धा जाग्रति स्म ।

### CHARCHA

1. पुराणि—पिपुरति रक्षन्ति इति पृ + क कर्त्तरि मूलविभुजादि lit. those  
that afford shelter, i. e., cities. उक्त कर्म of चक्रिरे ।

2. दुर्गाणि—दुःखेन गच्छन्ति एषु इति दुर् + गम + ड अधिकरणे difficult  
to enter. Pred. to पुराणि ।

3. निशातम्—नि + शो ( तनूकरणे दिवादि ) + क्त कर्मणि निशात or निशित



sharp. Qual. आयुधम्। Malli's rule means शो and को become शि and छि or शा and छा optionally when an affix dropping क and beginning with त follows. Pred. to आयुधम्।

4. आयुधम्—आयुध्यते अनेन इति आ + युध् + क करणे घञर्थे आयुधम् weapon. उक्तकर्म of चक्रे which is got by विभक्तिविपरिणाम from चक्रिरे। The Varttika “घञर्थे कविधानं स्यान्नापाध्यधिहनियुध्यर्थम्” sanctions क in the sense of घञ् in the case of the roots स्या &c. Hence it is attached करणे here.

5. घनाः—हननम् इति हन + अप् + भावे घनः solidity. Pred. to कञ्चुकाः। हन becomes घन by the rule “मूर्त्तौ घनः”—When मूर्त्ति, i. e., काठिन्यम् solidity, is meant, अप् is attached to हन in the भाववाच्य and ह becomes घ। Next by लक्षणा from काठिन्य we pass on to कठिन। So now घन means *solid*. This is what the Vritti means by “कथं घनं दधि? धर्मशब्देन धर्मो भण्यते”। Pred. to कञ्चुकाः। When solidity is not the meaning we get हन + अप् भावे वधः execution, murder.

6. स्वरूप &c.—शोभनम् इति शुभ + अङ् भावे शोभा appearance. We have गुण by निपातन in “शुभशुभ शोभायौ”। एकं फलम् एकफलम् sole object ( एक = केवल ), or main object ( एक = मुख्य ) &c. ; कर्मधा—। “एके मुख्यान्वकेवलाः” इत्यमरः। स्वरूपं स्वरूपम् own character, कर्मधा—। स्वरूपेण शोभा स्वरूपशोभा, सुप्सुपा। सा एव एकफलं येषां तानि the main object ( or—sole object ) of which is to appear in their own character, बहु—। Qual. इमानि understood referring to पुराणि, आयुधम्, बलानि, कञ्चुकाः by नपुंसकैकशेष ( Malli). The rule is “नपुंसकमनपुंसकेन एकवच्चास्यान्यतरस्याम्”—The neuter is retained when spoken along with non-neuter, and it is optionally singular. The fact seems to be however, that the rule “नपुंसकम्—” does not apply here. The rule requires सहोक्ति of नपुंसक and अनपुंसक। “अनपुंसकेन सह वचने”—Vritti, “अक्लीवेन सहोक्तौ”—Bhattoji. Here there is पृथगुक्ति of नपुंसक and अनपुंसक। Thus स्वरूपशोभैकफलानि पुराणि दुर्गाणि, स्वरूपशोभैकफलम् आयुधं निशातम्, &c. There would be सहोक्ति if the predicates दुर्गाणि, निशातम् &c. were omitted and then the rule would apply. That is to say स्वरूपशोभैकफलानि पुराणि, स्वरूपशोभैकफलम्



आयुधम् &c. would give तानि इमानि स्वरूपशोभैकफलानि or तत् इदं स्वरूप-  
शोभैकफलम् । But we cannot say so with *separate predication* for  
पुराणि, आयुधम् &c. A sentence like स्वरूपशोभैकफलानि तानि इमानि  
दुर्गाणि, निशातम्, शूराणि, घनाः is unintelligible. It could be made  
intelligible if a single *predicate* say हितानि, could be got out of  
दुर्गाणि, निशातम् &c. by एकशेष । But that is not possible because  
there is also the restriction “तल्लक्षणश्चेदेव विशेषः”—the only dif-  
ference being that one is नपुंसक and the other अनपुंसक । दुर्ग,  
निशात &c. differ otherwise also. This difference attaches to the  
original statements also, viz, पुराणि दुर्गाणि, आयुधम् निशातम् &c. and  
furnishes an additional reason why the rule “नपुंसकम्—” does  
not apply to our case. I therefore propose to explain स्वरूप-  
शोभैकफलानि just like चक्रिरे, *i. e.*, going with all पुराणि, आयुधम् &c.  
by विभक्तिविपरिणाम ।

7. नाकिनाम्—क is सुख pleasure. न कम् अकम् pain, नञ्त्तत्—।  
अविद्यमानम् अकम् अस्मिन् नाकः the place where pain does not exist,  
*i. e.*, the abode of bliss, heaven ; बहु—। सः अस्ति एषां वासत्वेन  
इति नाक + इनि मत्वर्थे नाकिनः gods. तेषाम् । The बहु—is by “नञोऽस्यर्था-  
नाम्—”( App. ). Again we do not get अनकः because नञ् does  
not change owing to निपातन in the rule “नभाट्-नपात्-नवेदाः-नासत्याः  
नमुचि-नकुल-नख-नक्षत्र-नक्र-नाकेषु प्रकृत्या” ।

8. यम्—उत्तरवाक्यगतत्वेन उपादानात् न तच्छब्दव्यपेक्षा ( see Remark ).

9. तदादि—स आदिः यस्मिन् तत् यथा तथा since then, बहु—। Qual.  
चक्रिरे । Before Hiranykasipu appeared on the scene the gods  
were careless about their defences.

10. चक्रिरे—कृ + लिट् इरे कर्मणि । Conj. App.

11. Voice—...गणाः कञ्चुकान् घनान् चक्रुः ।

12. Remark—This verse should change places with verse

44. The reason will be obvious on an examination of verses  
42 and 43. In 42 we have यम् in the उत्तरवाक्य dispensing with  
the direct mention of तच्छब्द । Thus तनूजः अभूत् यं प्रचक्षते । The  
उत्तरवाक्य continues in Sl. 43, thus—येन न्यधीयत । There is a break  
in Sl. 44. which is a new वाक्य altogether. But in Sl. 45, the



उत्तरवाक्य, which apparently closed in Sl. 43, is resumed ; thus यम् आशङ्क्य चक्रिरे । This is unnatural ; so the break caused by Sl. 44, must be removed by reading that verse after पुराणि &c. We have then तनूजः अभूत् यं प्रचक्षते (42), येन न्यधीयत (43), यमाशङ्क्य चक्रिरे (45 read as 44) which closes the उत्तरवाक्य ।

46. *The gods dreaded his presence.*

स सच्चरिणुर्भुवनान्तरेषु यां

यदृच्छया शिश्रियदाश्रयः श्रियः ।

अकारि तस्यै मुकुटोपलखलत्-

करैस्त्रिसन्ध्यं त्रिदशैर्दिशे नमः ॥ ४६ ॥

*Prak.*—त्रिदशैः तस्यै दिशे त्रिसन्ध्यं नमः अकारि [ The gods always used to bow to that quarter]. Which quarter?—स यां यदृच्छया शिश्रियत् [ Whichever quarter he occupied at the time at his will ]. Were all the quarters accessible to him?—श्रियः आश्रयः भुवनान्तरेषु सच्चरिणुः सः [ His prosperity was unbounded, hence he used to roam at pleasure in the interstellar regions]. Why then did the gods bow to the quarter and not to him?—मुकुटोपलखलत्करैः नमः अकारि [ It was not a bow with which a high personage is approached. It was the bow of departure—a hasty departure through terror which made them so nervous that the hand raised to the head struck against the stones on the diadems of the gods. No sooner the gods knew that Hiranyaksha was there, than they beat a hasty retreat, lest they be seen by the demon and thrashed for the temerity of having intruded upon his privacy ]. 46.

*Prose*—भुवनान्तरेषु सच्चरिणुः श्रियः आश्रयः सः यदृच्छया यां ( दिशम् ) शिश्रियत् मुकुटोपलखलत्करैः त्रिदशैः त्रिसन्ध्यं तस्यै दिशे नमः अकारि । Or—श्रियः आश्रयः यदृच्छया भुवनान्तरेषु सच्चरिणुः सः याम् &c. ॥ ४६ ॥

*Eng.*—In the morning, evening and at noon a bow used to be made by the gods with hands slipping against the stones on their diadems, unto that quarter which he, the abode of pros-



perity, a roamer in interstellar regions [in other worlds, *i.e.*, from world to world—*Malli* ] by chance occupied at the time. 46.

*Beng.*—অতুল ঐশ্বর্যের অধিকারী হইয়া সেই দৈত্য ভুবনগণের অন্তরালে  
বধা ইচ্ছা বেড়াইত। প্রাতে, মধ্যাহ্নে, অপরাহ্নে যখন সে যেদিকে থাকিত, দেব-  
তারা তাড়াতাড়ি মুকুটের মণিতে অঞ্জলি স্পর্শ করাইয়া সেই দিকে নমস্কার  
করিতেন ॥ ৪৬ ॥

*Expl.*—See *Prak.*

*Malli.*—স ইতি। অন্যেণ ভবনেষু ‘ভুবনান্তরেণু’ [ “সুপ্‌সুপা” ইতি সমাসঃ ]  
‘সম্ভৱিণুঃ’ সম্ভৱণশীলঃ [ “অলঙ্কৃজ্—” ইत्याদিনা চরেরিণ্ণচ্ ] ‘শ্রিয়ঃ’ লক্ষ্যঃ  
‘আশ্রয়ঃ সঃ’ হিরণ্যকশিপুঃ ‘যদৃচ্ছয়া’ স্বৈরবৃত্ত্যা [ “যদৃচ্ছা স্বৈরবৃত্তিঃ” ইত্যমরঃ ]  
‘যাং দিশম্ অশিশ্রিয়ত্’ অগমত্ [ শ্রয়তেলুড্। “শিশ্রি—” ইत्याদিনা চড়ি  
দ্বির্ভাবঃ। ইয়ডাশেষঃ <sup>১</sup> ] ‘মুকুটোপলিষু’ মৌলিরত্নেণু ‘স্বলন্তঃ’ করাঃ’ যेषাং তৈঃ  
শিরসি বজ্রাঞ্জলিভিরিত্যর্থঃ [ “উপলঃ প্রসূরে রত্নে” ইতি বিশ্বঃ ] তিস্রো দশা  
বাল্যকৌমারযৌবনানি জন্মসত্তাব্ধয়ো বা যেষাং তৈঃ ‘বিদশৈঃ’ দেবৈঃ। যদ্বা তিঃ  
দশ পরিমাণমেষাম্ ইতি [ “বহুব্রীহৌ সংখ্যে ডজবহুগণাত্” ইতি সমাসান্তঃ <sup>২</sup> ]  
তিস্রঃ সম্ভাঃ সমাহতাঃ ‘তিসম্ভাম্’ [ “তদ্বিতার্থোত্তরপদ—” ইत्याদিনা সমাহারে  
দ্বিগুঃ। “দ্বিগুরেকবচনম্”। “বা টাবন্তঃ” ইতি পক্ষে নপুংসকত্বম্। “অত্যন্তসংযোগে  
দ্বিতীয়া” <sup>৩</sup> ] ‘তসৌ দিশে’ [ “নমঃ স্বস্তি—” ইत्याদিনা চতুর্থী ] ‘নমঃ’ নমস্কারঃ  
‘অকারি’ কৃতঃ [ ক্রজঃ কর্মণি লুড্। “চিণ্ মাণকর্মণোঃ” ইতি চিণ্ ]। সম্ভা-  
বন্দনেঽপি দিড্‌ নিয়মং পরিত্যজ্য তদাগমনভয়াৎ তসৌ দিশে নমস্কারঃ কৃতঃ ইতি  
भावः <sup>৪</sup> ॥ ৪৬ ॥

### NOTES ON MALLI

1. Here লুড্‌ is attached to শ্রি। চড়্‌ coming in by “শিশ্রি—” (*Char.*) we have duplication and the substitution of ইয়ড্‌।
2. ডচ্‌ is added as a সমাসান্ত by “বহুব্রীহৌ—” (*Char.*)
3. Here by “তদ্বিতার্থ—” (*Char.*) we have দ্বিগু implying সমাহার। Next the rule “দ্বিগুঃ—” (*Char.*) operates. We have neuter optionally by “বা টাবন্তঃ—” (*Char.*). 4. Apprehending his approach salutation was made towards that quarter by disregarding the restriction about quarters even in the worship of সম্ভা।



*Sara*—See Malli. सभ्या...नमस्कारः कृतः । Or—स यदृच्छया यां दिशं यदा श्रयति स तां दिशं तद्गयात् तत्क्षणं देवा विजहुः ॥ ४६ ॥

## CHARCHA

1. सञ्चरिणः—सम् + चर + इण्च् कर्त्तरि ताच्छील्ये given to roaming. Malli's rule in full is “अलङ्ङञ्-निराकृञ्-प्रजन-उत्पत-उत्पच-उन्मद-रुचि-अपवप-वतु-वधु-सह-चरः इण्च्” ।

2. भुवन &c.—भुवन world. अन्यानि भुवनानि भुवनान्तराणि other worlds. सुप्सुपा (Malli) of the नित्यसमास class. तेषु । Or भुवनानाम् अन्तराणि अवकाशान् the space between the worlds, interstellar regions ; इतत्—। Malli calls the समास a सुप्सुपा because there is no special rule to direct this kind of समास । The मयूरव्यंसकादि list does not recognise this समास । Bhattoji, however, perhaps relying on the Vritti's remark—अविहितलक्षणस्तत्पुरुषो मयूरव्यंसकादिषु द्रष्टव्यः—Tatpuruhas for which no rule is found are to be classed under the मयूरव्यंसकादि list—takes it as a मयूरव्यंसकादि तत्पुरुष of the नित्यसमास class.

3. यदृच्छया—ऋच्छन्म् इति ऋच्छ ( गतौ तुदादि ) + अ भावे ऋच्छा motion, impulse. या ऋच्छा यदृच्छा whichever move, कर्मधा—। तथा । Impulsively.

4. अशिश्रियत्—श्रि + लुङ् तिप् = अश्रि + चङ् + त् by “णिश्रि—” —अशिश्रि + अ + त् = अशिश्रियत् । Conj. App. “णिश्रि—” in full is “णिश्रिद्रुसुभ्यः कर्त्तरि चङ्”—णिजन्त roots and the roots श्रि, द्रु, सु, take चङ् in the कर्त्तृवाच्य in लुङ् ।

5. आश्रयः—आ + श्रि + अच् कर्मणि resort. श्रियः आश्रयः hence he could afford to indulge in the costly pastime of passing from world to world as impulse dictated.

6. अकारि—कृ + लुङ् त् कर्मणि । The rule “चिण्—” means that in the माव and कर्मवाच्य, सिच् is replaced by चिण् ।

7. सुकुट &c.—खल + श्ल कर्त्तरि खलत् slipping. सुकुटानाम् उपलाः the gems on the crests, इतत्—। तेषु खलन्तः slipping against the gems &c., सुप्सुपा । तादृशाः कराः एषाम् whose hands slipped &c., बहु—। तैः । Qual. विदग्धैः । The hands were suddenly raised



to their heads and they struck against the gems and slipped. This implies great haste which is explained on the supposition that while bowing in a particular direction as enjoined in the Sastras in the performance of सन्ध्या, they suddenly recollected that हिरण्यकशिपु was in a different direction, and, lest the demon came and interpreted the bow as a slight to him, they hastily turned round and rendered another bow in the direction of Hiranyakasipu (*Malli.*) Or, as in the *Prak.* above, we may explain that they saw Hiranyakasipu at a distance and hastily rendered a bow of retreat from his direction ( see under नमः ) ।

8. विसन्ध्यम्—सम्यक् ध्यायति परमात्मानम् अस्याम् इति सम् + ध्या + अङ्, अधिकरणे सन्ध्या period of union. Three such are recognised—dawn, dusk and mid day. The devout have to worship सन्ध्या at these periods. तिसृणां सन्ध्यानां समाहारः विसन्ध्यम् collection of three सन्ध्याs, द्विगु। The collection is *mental* because these three periods cannot be brought together physically. विसन्ध्या व्याप्य is the sense, hence अत्यन्तसंयोगे ( व्याप्त्यर्थे ) रथा । The द्विगु is by the rule “तद्धित—” which means that a संख्या or a दिक् may lead in a तत्पुरुष if the object of the compound is to attach a तद्धित, or if there is an उत्तरपद following the तत्पुरुष, or again if समाहार is intended. Now the form expected is विसन्ध्या and not विसन्ध्य। The answer is, the rule “द्विगुरेकवचनम्” requires this to be in the singular ; and then “स नपुंसकम्” directs this singular form to be in the neuter. Hence विसन्ध्या has to be neuter singular. Next “ऋस्वो नपुंसके प्रातिपदिकस्य” requires the final vowel to be ऋस्व yielding विसन्ध्या। Here it may be objected that by the Varttika “अकारान्तोत्तरपदो द्विगुः स्त्रियाम् इष्टः” should bar the rule “स नपुंसकम्” and give the feminine form. *Malli* answers “वा टावन्तः”—A द्विगु ending in टाप् is optionally in the feminine. Hence when not feminine we get विसन्ध्या। If feminine, the rule “द्विगोः” guides ङीप् and we get विसन्ध्यौ। *Malli* understands that this refers to the performance of सन्ध्या। Or



say it is a लोकोक्ति for *all time*—unrestricted time. विसम्भं करोति—सदैव करोति ।

9. त्रिदशैः—अनुक्तकर्ता of अकारि । For समास see Malli. Bhanuji thinks the gods do not go through बाल्य and कौमार but are always in the enjoyment of यौवन and appear like one in his 25th year. “श्रियं विन्दति सोमित्रे पञ्चविंशतिवर्षवत्”—*Ramayana*. Hence he expounds तृतीया दशा यौवनमित्यर्थः एषाम् त्रिदशाः, बहु—। वृत्तिविषये संख्याशब्दस्य पूरणार्थत्वम् ( see under त्रिदिवात्, Sl. 36 ). Malli's त्रिदश परिमाणमेषाम् makes them 30 years of age—The measure of whose ( age ) is three times ten. The rule for the case is “संख्याया अव्ययासन्नादूराधिकसंख्याः संख्येये”—अव्यय &c. are compounded in a बहु—with a संख्या when the compound refers to what is counted. Next we have डच् added by “बहुव्रीहौ—” ( Malli ) when the compound refers to what is counted. Thus त्रिदशन् + डच् त्रिदश ।

10. दिशे—The rule for चतुर्थी here is “नमः-स्वस्ति-स्वाहा-स्वधा-अलं-वषड्योगाच्च” ।

11. नमः—An अव्यय meaning प्रणाम salutation. नमः अकारि seems to be another लोकोक्ति indicating परित्याग abandonment. दिशे नमः अकारि forsook the quarter. The idea then will be the same as in “भुवनालोकनप्रीतिः स्वर्गिभिर्नानुभूयते । खिलीभूते विमानानां तदापातभयात् पथि ॥”—*Kumara*.

12. Voice.—...सञ्चरिणुना...आश्रयेण तेन...या ( दिक् ) अश्रायि...कराः त्रिदशाः...अकार्षुः ।

47. You ripped open his chest and killed him.

सटाच्छटाभिन्नघनेन विभ्रता

नृसिंह सैहीमतनुं तनुं त्वया ।

स मुग्धकान्तास्तनसङ्गभङ्गुरै-

रुरोविदारं प्रतिचस्करे नखैः ॥ २७ ॥

*Prak.*—हे नृसिंह, स त्वया प्रतिचस्करे [ The best of men as you are, you came to the rescue and killed him ]. How ?—नखैः उरोविदारं



प्रतिचस्करे [ You ripped him up with your nails and killed him ]. How could nails be so strong ?—सटाच्छटाभिन्नघनेन त्वया प्रतिचस्करे [ Your manes rent up the clouds, so no wonder that your claws cleft open his hard chest ]. My claws ! You speak in riddles—अननुं सै'हीं तनुं विभ्रता त्वया प्रतिचस्करे [ You transformed yourself into a lion of prodigious proportions and killed the demon by tearing his chest open ].

*Prose*—हे नृसिंह अतनुं सै'हीं तनुं विभ्रता सटाच्छटाभिन्नघनेन त्वया स सुग्धकान्तास्तनसङ्गभङ्गुरैः नखैः उरोविदारं प्रतिचस्करे ॥ ४७ ॥

*Eng.*—He was slain by you, O the best of men, by rending up his breast with your claws...bearing a huge leonine body with clouds pierced by the array of manes. 47.

*Beng.*—हे पুরুषोত্তम, আপনি বিশাল সিংহ মূর্তি ধারণ করিয়া তাহার সংহার করিলেন । একদিকে কেসরের আঘাতে মেঘ সকল বিদীর্ণ হইতে লাগিল, অন্যদিকে নখের আঘাতে দৈত্যের বক্ষঃস্থল বিদীর্ণ হইয়া গেল ॥ ৪৭ ॥

*Expl.*—See *Prak.* and *Trans.*

*Malli.*—अथ सोऽपि त्वयैव हत इत्याह सटाच्छटेति । हे 'नृसिंह' नरः (१ ना) सिंह इव इत्युपमितसमासः । ना चासौ सिंहश्च इत्यपि प्रस्तावात्<sup>१</sup> । सिंहस्य इमां 'सै'हीं तनुं' कायं 'विभ्रता' नृसिंहावतारभाजा इत्यर्थः । किम्भूताम् ? 'अतनुं' विलीणाम् अतएव 'सटाच्छटाभिः' केसरसमूहैः 'भिन्ना घनाः' मेघाः येन अभङ्गविविहत्वादिति भावः [ "सटा जटाकेसरयोः" इति "तनुः काये कृशेऽल्पे च" इति च विश्वः ] 'त्वया स.' दैत्यः 'सुग्धौ' नवौ [ "सुग्धः सौम्ये नवे मूढे" इति वैजयन्ती ] यौ 'कान्तास्तनौ' तयोः 'सङ्गेन' अपि 'भङ्गुरैः' कुटिलैः 'नखैः उरोविदारम्' उरो विदार्य [ "परि लिख्यमाने च" इति णमुल्प्रत्ययः<sup>२</sup> ] 'प्रतिचस्करे' हतः [ किरतेः कर्मणि लिट् । "कृच्छत्यृताम्" इति गुणः । "हिंसायां प्रतेश्च" इति सुडागमः<sup>३</sup> ] । वज्रकठिनोऽपि नखैर्विदारित इति वाङ्मनसयोः अगोचरमहिम्नस्ते किमसाध्यम् इति भावः ॥ ४७ ॥

### NOTES ON MALLI

1. प्रस्तावात्—From the context. 2. णमुल् is the affix by "परि—" (*Char*). 3. लिट् is affixed to कृ in the कर्मवाच्य । गुण



takes place by “ऋच्छ—” (*Char*). सुट् is the augment by “हिंसा-  
याम्—” (*Char*).

*Sara*—तथाविधमपि तं भवान् नरसिंहमूर्त्तार्ता जघान ॥ ४७ ॥

### CHARCHA

1. सटा &c.—सटा manes. कटा array. सटानां कटाः, इतत्—।  
ताभिः भिन्नः, इतत्—। तादृशो घनो येन, बहु—। तेन। Qual. त्वया।
2. बिभ्रता—भृ + शृट् कर्त्तरि बिभ्रत् bearing. तेन। Qual. त्वया।
3. नृसिंह—Best of men. उपमितकर्मधा—( Malli ) ; or, Man-  
lion, कर्मधा—( Malli ). Both meanings suit the text.
4. अतनुम्—तनु small. It is fem. but डीप् is optional ( See  
under अनन्यगुर्वाः, Sl. 35 ). न तनुः अतनुः not small, huge ; नञ्तत्—।  
ताम्। Qual. तनुम्।
5. सुग्ध &c.—See Malli. Qual. नखैः। Also see under  
अतिभारमङ्कुराम्, Sl. 36, ante.
6. उरोविदारम्—उरः विदार्य इति उरम् + वि + दृ + णिच् + णमुल् भावे  
by rending up the *whole* chest, उपपदतत्—। Qual. प्रतिचस्करे।  
The rule is “परि—”—when a limb, being a vital organ, is the  
उपपद in the द्वितीया, णमुल् is attached to show that the *whole*  
organ suffers.
7. प्रतिचस्करे—प्रति + क + लिट् ए कर्मणि was killed. किरति-कृणाति,  
चकार-चकरतुः-चकरुः, करिष्यति-करीष्यति, अकारीत्। कृ becomes कर्  
contrary to expectation owing to the rule “ऋच्छ—”—ऋच्छ, ऋ  
and ऋकारान्त roots take गुण in लिट्। The rule “हिंसा—” means  
—क preceded by उप and प्रति takes सुट् if हिंसा is meant.
8. नखैः—श्या करणे। What the gods could not do with  
their grim weapons you did with your nails !
9. Voice—...बिभ्रत्...घनः...त्वं तम्...प्रतिचस्करिथ।

48. Next he appeared as the Rakshasa Ravana.

विनोदमिच्छन्नथ दर्पजन्मनो रणेन कण्डास्त्रिदशैः समं पुनः।

स रावणो नाम निकामभीषणं बभूव रक्षः क्षतरक्षणं दिवः ॥ ४८ ॥

*Prak.*—अथ स रावणो नाम रक्षः बभूव [ Thus suppressed, Hiranya-  
kasipu came back to the earth as a Rakshasa under the name



of Ravana ]. Why did he come back ?—दर्पजन्मनः कण्डूः विनोदम् इच्छन् [His thirst after bloodshed had not been quenched by death and he came back to allay it ]. How to allay ?—विदशैः समं पुनः रणेन विनोदमिच्छन् [ To allay it by warring upon the gods again ]. Having failed as a demon he could not hope to succeed against the gods as a Rakshasa—निकामभीषणं दिवः क्षतरक्षणं रक्षः बभूव [ Oh ! He became a terrible Rakshasa that demolished the defences of heaven and exceeded his old self in might] 48.

*Prose*—अथ स पुनः विदशैः समं रणेन दर्पजन्मनः कण्डूः विनोदम् इच्छन् दिवः क्षतरक्षणं निकामभीषणं रावणो नाम रक्षः बभूव ॥ ४८ ॥

*Eng.*—Next, desirous of allaying the itch, arising from pride, by a tussle with the gods again, he became a highly terrific Rakshasa, by name Ravana who pierced (burst through) the defences of heaven. 48.

*Beng.*—इहातेও তাহার দর্পকণ্ডূয়ের নিবৃত্তি হইল না। দেবগণের সহিত আবার যুদ্ধ করিবে বলিয়া সে রাবণ নামে অতি ভয়ঙ্কর এক রাক্ষস হইয়া অন্তঃপ্রবেশ করিল ও দেবনগরীর প্রাকার ভেদ করিতে সমর্থ হইল ॥ ৪৮ ॥

*Expl.*—See *Prak.* and *Eng.* above.

*Malli.*—अथास्य जन्मान्तरचेष्टितान्याचष्टे विनोदमिति । ‘अथ सः’ हिरण्य-  
कशिपुः ‘पुनः’ भूयोऽपि ‘विदशैः समं’ सह [“साकं साद्धं समं सह” इत्यमरः ] ‘रणेन  
दर्पात्’ अन्तःसारात् ‘जन्म’ यस्याः तस्याः ‘कण्डूः’ भुजकण्डूतेः ‘विनोदम्’ अपनोदम्  
‘इच्छन्’ प्राग्भवनखुक्षतैः तदपनोदाभावात्<sup>१</sup> इत्यर्थः ‘दिवः’ स्वर्गस्य ‘क्षतं’ नष्टं ‘रक्षणं’  
रक्षा येन तत् क्षतदुरक्षणमित्यर्थः [ सापेक्षत्वेऽपि गमकत्वात् समासः । अनेन देव-  
सर्वस्वापहारित्वमुक्तम्<sup>२</sup> ] । भीषयते इति भीषणः ( ? भीषणम् ) [ नन्द्यादित्वात्  
लुङ् । “भियो हेतुमये षुक्” इति षुक्<sup>३</sup> ] । ‘निकामभीषणः’ ( ? भीषणम् )  
[ सुप्सुपेति समासः ] ‘रावणो नाम’ रावण इति प्रसिद्धं ‘रक्षः बभूव’ राक्षसयोनी  
जात इत्यर्थः । विश्ववसः अपत्यं पुमान् रावणः इति विश्वहः [ “तस्यापत्यम्” इत्यणि  
कृते “विश्ववसो विश्ववणरवणौ” इति प्रकृतेः रवणादेशः । पौराणिकास्तु रावयतीति  
वृत्तपादयन्ति । तदुक्तमुत्तरकाण्डे—“यस्माज्जोकवयश्चैतद्रावितं भयमागतम् । तस्मात्त्वं  
रावणो नाम नाम्ना वीर भविष्यसि” ॥ इति रौतेर्णान्तात् कर्त्तरि लुङ्<sup>४</sup> । रावण-  
रक्षसोर्नियतलिङ्गत्वात् विशेष्यभावे ( ? विशेष्यविशेषणभावे ) अपि स्त्रलिङ्गता<sup>५</sup> ] ॥ ४८ ॥



## NOTES ON MALLI

1. 'प्राग्भवे' पूर्वजन्मनि यानि 'नखचतानि' नृसिंहकृतानि तैः 'तस्याः' कण्डूतेः 'अपनोदाभावात्' अनपनयनात् । 2. Compounded in spite of dependence because the sense is clear. This indicates that he robbed the gods of their all. 3. We have लु because the root is of the नद्यादि class. षुक् is the augment by "भियो—" (*Char*). 4. अण् is attached by "तस्यापत्यम्" and then the stem changes into रवण by "विश्व—" (*Char*). But followers of the Puranas expound as रावयतीति रावणः । Thus in the Uttarakanda we have—"You have caused the three worlds to shriek in fright ; you will therefore be known as रावण" । We have ल्युट् in the कर्त्तृवाच्य after रु with णिच् attached. 5. रावण and रक्षस् have specified genders, hence each is in its own gender though there is विशेष्यविशेषणभाव ।

*Sara*—एवं नष्टेऽपि देहे तस्य दैत्यस्य आन्तरं सुरवैरं न गतम् । भूयोऽपि देवान् द्विषन्नसौ रावणो नाम राक्षसो बभूव ॥ ४८ ॥

## CHARCHA

1. विनोदम्—वि + नुद + घञ् भावे विनोद allaying. तम् ।
2. इच्छन्—इष + श्ठ हितौ wishing. इच्छन् रक्षो बभूव he became a Rakshasa because ( हितौ श्ठ ) he wished to allay etc.
3. अथ—अनन्तरम् । He did not die with the loss of his body, but a little while after ( अथ ) etc.
4. दर्प etc.—दृप + घञ् भावे दर्प pride, arrogance. दर्पात् जन्म अस्य दर्पजन्मा, बहु— । तस्याः । Qual. कण्डूः । The प्रातिपदिक is दर्पजन्मन् ( See प्रतिपच्चजन्मनाम्, Sl. 42 ).
5. कण्डूः—कण्डूयनम् इति कण्डू + यक् स्वार्थे + क्तिप् भावे = कण्डूय ( सनाद्यन्त धातु ) + क्तिप् = कण्डूः ( Fem ). तस्याः । शेषे षष्ठी । Or कर्मणि क्तयोगा षष्ठी । Thus रणः कण्डूः विनुदति ( तिङ्योगे )—रणेन कण्डूः विनोदः ( क्तयोगे ) "उभयप्राप्तौ कर्मणि" इति रणात् तृतीया एव न षष्ठी ।
6. विदशैः—With the gods. सहार्थयोगे श्या । See विदशैः, Sl. 46.
7. रावणः—विश्ववस् was the son of पुलस्त्य and grandson of ब्रह्मन् himself. विश्ववसः अपत्यम् इति रवण + अण् रावणः, विश्ववस् having changed into रवण । It also changes into विश्ववण giving वैश्ववण,



which is a name of कुवेर, both रावण and कुवेर being sons of विश्व-वस् । Malli's rule is not from पाणिनि who reads both विश्ववण and रवण in the शिवादि list. On this Haradatta remarks "विश्ववणरवणशब्दौ पठ्ये ते तौ विश्ववःशब्दस्य आदेशौ प्रकृत्यन्तरे वा वृत्तिविषये तत्समानार्थे" । In other words वैश्ववस is inadmissible, nor can we have the वाक्य रवणस्य अपत्यम् । The derivation रावयतीति requires ल्युट् बाहुलकात् कर्त्तरि ।

8. निकाम etc.—निकाम excessive. भीषयते इति भी + णिच् + ल्यु कर्त्तरि नन्दादि भीषणम् terrific. निकामं भीषणम्, सुप्सुपा । Qual. रक्षः । भीषणः in Malli is a copyist's slip. Here it should be noted that the नन्दादि list does not include भीषण, though it has the word विभीषण । In fact the presence of वि argues rather the *exclusion* of भीषण । So we proceed thus—भी + णिच् + युच् भावे स्त्रियां भीषणा intimidation. सा अस्ति अस्य इति भीषणा + अच् मत्वर्थे भीषणम् frightful. The rule "भियो—" means—भी becomes भीष् or भा when णिच् is attached, the fright coming direct from the agent. Thus रावणो भीषयते or रावणो भापयते । But रावणः खड्गेन माययति ।

9. क्षत etc.—रक्षते अनेन इति रक्ष + ल्युट् करणे रक्षणम् defences, ramparts etc. क्षतं रक्षणं येन, बहु— । Qual. रक्षः ।

10. दिवः—दिव् heaven. तस्याः । शेषे षष्ठी, related to रक्षणम् । दिवः रक्षणं क्षतम् अनेन is the uncompounded form. If रक्षणम् be compounded nothing remains to justify the षष्ठी in दिवः । Hence, either do not compound at all, or compound all. If all are compounded the form is क्षतदुरक्षणम्, दिव् becoming द्यु by the rule "दिव उत्" । But दिवः क्षतरक्षणम्, does not obscure the sense. Hence although the compounding is against strict grammar, it may be allowed the sense being clear ( गमकत्वात् ) । This is like देवदत्तस्य गुरुकुलम् which means देवदत्तस्य यो गुरुः तस्य कुलम् । The भाष्य sanctions such compounds on the ground of their being गमक ।

11. Voice—...तेन...इच्छता...रक्षणेन...भीषणेन रावणेन...रक्षसा बभूवे ।

49. He conquered the worlds through Siva's boon.

प्रभुर्बभूषुर्भुवनत्रयस्य यः शिरोऽतिरागादृशम् चिकर्त्तिषुः ।

अतर्कयद्विघ्नमिवेष्टसाहसः प्रसादमिच्छासदृशं पिनाकिनः ॥४८॥



*Prak.*—यः पिनाकिनः प्रसादं विघ्नमिव अतर्कयत् [ This Rakshasa when Pinakin was propitiated, took the Lord's favour as an interruption ]. Perhaps the favour did not suit his aim—इच्छासदृशं प्रसादं विघ्नमिव अतर्कयत् [ The Lord granted him just what he wished for, yet he deemed it as an interruption ]. Interruption to what ?—इष्टसाहसः अतिरागात् दशमं शिरः चिकर्त्तिषुः सः [ A veritable dare-devil he was, and he was literally going to cut off his tenth and last head after having lopped off one after another nine of his heads as offerings to the Lord. But the Lord interrupted him and granted his desire ]. What was the desire prayed for, that prompted him to such a sacrifice ?—भुवनत्रयस्य प्रभुः बुभूषुः ( सः ) [ He wanted to get the mastery of the three worlds. The sacrifice was proportionate to the reward ]. 49.

*Prose*—यः भुवनत्रयस्य प्रभुः बुभूषुः अतिरागात् दशमं शिरः चिकर्त्तिषुः इष्टसाहसः इच्छासदृशं पिनाकिनः प्रसादं विघ्नमिव अतर्कयत् । *Or*—place यः after इष्टसाहसः ॥ ४९ ॥

*Eng.*—Who, in great ardour, about to sever his tenth head wishing to become the master of the three worlds, with a preference for daring, took as an interruption the favour of Pinakin suiting his wish. 49.

*Beng.*—এ ত্রিভুবনের প্রভু হইতে ইচ্ছা করিয়া নিজের দশম মস্তক কাটিয়া শিবকে দিতে উদ্যত হইলে, ভগবান প্রসন্ন হইয়া তাহার অভিলাষ পূর্ণ করিলেন, কিন্তু সাহসিকতা এতই তাহার প্রিয় ছিল যে, দেবানুগ্রহকে সে তাহার উদ্যমের বিঘ্ন বলিয়া মনে করিল ॥ ৪৯ ॥

*Eng.*—See *Prak.* above.

*Mal.*—अथास्य औद्धत्यम् अष्टादशश्लोक्या आचष्टे प्रभुरिति । 'यः' रावणः 'भुवनत्रयस्य प्रभुः' स्वामी 'बुभूषुः' भवितुमिच्छुः [ भुवः सन्नन्तात् उ प्रत्ययः ] 'अतिरागात् उत्साहात् न तु फलविलम्बननिर्वेदात्' इति भावः 'दशमं शिरः चिकर्त्तिषुः' कर्त्तुं कृतुमिच्छुः [ कृती कृदे इति धातोः सन्नन्तात् उप्रत्ययः ] 'इष्टसाहसः' प्रियसाहसः अतएव 'इच्छासदृशम्' इच्छानुरूपं 'पिनाकिनः प्रसादं' वरं 'विघ्नमिव अतर्कयत्'



उत्प्रेक्षितवान् इति परमसाहसिकत्वोक्तिः [ इत आरभ्य श्लोकषट्केऽपि यच्छब्दस्य 'स रावणो नाम रक्षो बभूव' इति पूर्वेण अन्वयः । रङ्गराजस्तु 'न चक्रमस्याक्रमताधिकन्धरम्' इति उपरिष्ठादन्वयः इत्याह । तदसत् । 'गुणानाञ्च परार्थत्वात्' इति न्यायात् आरुण्यादिवत् प्रत्येकं प्रधानान्वयिनां मिथः सम्बन्धायोगात् । इत्यलं शाखाचङ्क्रमणेन<sup>२</sup> । पुरा किल रावणः काश्ये कर्मणि पशुपतिप्रीणनाय नव शिरांसि अग्नौ हुत्वा दशमारम्भे सन्तुष्टात् तस्मात् तैलोक्याधिपत्यं वव्रे इति पौराणिकी कथा अव अनुसन्धेया ] ॥ ४९ ॥

### NOTES ON MALLI

1. Not from despair at the delay of the reward. 2. In all the six verses beginning with this the यद् goes with 'स रावणो नाम रक्षो बभूव' that precedes. But Rangaraja says it goes with 'न चक्रमस्याक्रमताधिकन्धरम्' that follows ( Sl 54 ). This is wrong. By the maxim "गुणानां—" ( Because subordinates are meant for the principal ), mutual relation is improper in those that go with the principal, as is redness ( stoutness etc. that attach to a cow ). A truce to following off-shoots ( i. e., discussing side-issues leaving the main question).

*Sara*—See Malli. "पुराकिल...वव्रे" ।

### CHARCHA

1. बुभूषुः—भू + सन् + उ कर्त्तरि = बुभूष ( सन्नन्त धातु ) + उ बुभूषुः wishing to become. Qual. यः ।  
2. भुवन etc.—वयः अवयवाः अस्य इति वि + अग्रच् वयम् a triad. भुवनानां वयम्, इतत्— । तस्य । शेषे षष्ठी related to प्रभुः । शेषविवक्षाभावे तु "नमःस्वस्ति—" इति चतुर्थी एव न षष्ठी ।

3. शिरः—कर्म of the क्रिया in चिकर्त्तिषुः which see.

4. अति &c.—रञ्ज + धञ् भावे रागः ardour. अतिगतो रागः अतिरागः great ardour, प्रादितत्— । तस्मात् । हेतौ प्रमौः He tried it solely from his passion for the deed. The epithet repudiates the idea that Ravana was in despair when he saw that the offer of even the nine heads lopped off with his own hand made no impression on the Lord and the tenth he was going to cut off only to put an end to his life.



5. दशमम्—दशानां पूरणम् इति दशन् + डट् = दशन् + मट् डट् = दशमम् the tenth. तत् ।

6. चिकर्त्तिषुः—कृत् + सन् + उ कर्त्तरि = चिकर्त्तिष ( सन्नन्तधातु ) + उ = चिकर्त्तिषुः wishing to cut off. Qual. यः । We have शिरः चिकर्त्तिषुः not शिरसः चिकर्त्तिषुः because the अनुक्तकर्म of an उकारान्त कृत् does not take षष्ठौ ( See “न लोका—” App ).

7. अतर्कयत्—तर्क + णिच् स्वार्थे + लङ् तिप् deemed. तर्कयति, तर्कयामास &c. अतर्कयत्, तर्कयिष्यति ।

8. विघ्नम्—विहन्यते अनेन इति वि + हन + क करणे घञर्थे विघ्नः hindrance. तम् । क is usually attached in the कर्तृवाच्य ; it is घञ् that is available in कर्म, करण &c. Hence we say घञर्थे । The Varttika is “घञर्थे कविधानम्—” (See under आयुधम्, sl. 45 ).

9. इष्ट &c.—इष्ट + क्त कर्मणि इष्टम् favourite. सहस strength. सहसा कृतम्, or सहसि भवम् or again सहस इदम् इति सहस् + अण् साहसम् foolhardiness. इष्टं साहसमस्य Who delighted in daring, बहु— ।

10. प्रसादम्—प्र + सद + घञ् भावे प्रासाद or प्रसाद favour or a mansion. प्रसाद is restricted to the former meaning, and प्रासाद to the latter, by the Varttika “सादकारयोः कृविसे” which modifies the rule “उपसर्गस्य घञि अमनुष्ये बहुलम्” ( App. ).

11. इच्छा etc.—इष्ट + श भावे इच्छा wish. समान इव पश्यति इति समान + इष्ट + कञ् सदृशः like, उपपदतत्— । इच्छायाः सदृशः suiting the wish, इतत्— । तम् । Qual. प्रसादम् । कञ् comes in by the Varttika “समानान्ययोश्च” and समान becomes स by the rule “दृग्दृशवतुषु” । सदृश and सदृच are with the affix क्तिन् and क्स respectively. This epithet means that the Lord favoured him in accordance with his wish, i. e., he granted him the mastery over the three worlds—heaven, earth and the nether regions.

12. पिनाकिनः—पिनाक is the bow of Siva. सः अस्ति आयुधत्वेन अस्य इति पिनाक + इनि सवर्थे पिनाकी । तस्य । With reference to इष्टसाहसः and पिनाकिनः compare—“विस्मृतं किल देव्या मत्साहसेऽपि—

उत्पुष्पदलधमनिस्फुटप्रसर्पत्प्रत्यग्रक्षतजभरौनिवृत्तपादः ।

हर्षाश्रुप्रचुरमधुन्मितस्फुटश्रीर्वक्त्राजार्चितचरणः शिवः प्रमाणम् ।



13. *Voice*—येन...प्रभुणा बभूषुणा...चिकर्त्तिषुणा...साहसेन...सदृशः...  
प्रसादः विघ्नः...अतर्क्यत ।

50. *Did not spare even the Lord's own quarters.*

समुत्क्षिपन् यः पृथिवीभृतां वरं वरप्रदानस्य चकार शूलिनः ।  
वसत्तुषाराद्रिसुताससम्भ्रमस्वयंग्रहास्तेषु सुखेन निष्क्रयम् ॥ ५० ॥

*Prak.*—यः शूलिनः वरप्रदानस्य निष्क्रयं चकार [ He it was who made an adequate return for the gift of the boon made unto him by the Lord ]. How was the return made ?—पृथिवीभृतां वरं समुत्क्षिपन् चकार [ He heaved the great mountain Kailasa and thus made a return ]. How was that a return ?—वसत्तुषाराद्रिसुताससम्भ्रमस्वयंग्रहास्तेषु सुखेन [ As the mountain shook under the pull, Gauri clasped the Lord in terror ]. 50.

*Prose.*—यः पृथिवीभृतां वरं समुत्क्षिपन् शूलिनः वरप्रदानस्य वसत्तुषाराद्रिसुताससम्भ्रमस्वयंग्रहास्तेषु सुखेन निष्क्रयं चकार ॥ ५० ॥

*Eng.*—Who, heaving the biggest of the upholders of the earth, made a return for the gift of the boon by Sulin with.....50.

*Beng.*—এই রাক্ষস পর্বতশ্রেষ্ঠ কৈলাসকে তুলিয়া লইয়া—দ্বারা শিবের বরদানের প্রতিদান করিয়াছিল ॥ ৫০ ॥

*Malli.*—अथ कैलासोत्क्षेपणवृत्तान्तमाह समुत्क्षिपन्निति । 'यः' रावणः 'पृथिवीभृतां पर्वतानां 'वरं' श्रेष्ठं कैलासं 'समुत्क्षिपन्' दर्पादिति शेषः, 'शूलिनः वरप्रदानस्य' पूर्वोक्तस्य 'वसन्त्याः' शैलचलनेन विभ्यत्याः 'तुषाराद्रिसुतायाः' पार्वत्याः 'ससंभ्रमो' यः 'स्वयंग्रहः' प्रियप्रार्थनां विना कण्ठग्रहणम् [ सुप्सुपेति समासः ] तेन 'आश्लेषः' सम्मेलनं तेन यत् 'सुखं' तेन त्रैलोक्याधिपत्यसुखात् उत्कृष्टेन इति भावः 'निष्क्रयं' प्रत्युपकारनिर्गतिं 'चकार' [ "निष्क्रयो बुद्धियोगे स्यात् सामर्थ्ये निर्गतावपि" इति वैजयन्ती (?) ] । यद्वा—'निष्क्रयं चकार' क्रयेण व्यवहारेण याच्ञा दोषदैन्यं ( ? याच्ञादैन्यदोषं ) समार्जं इत्यर्थः [ अत्र सुखवरदानयोर्विनिमयात् परिवृत्तिरलङ्कारः ] ॥ ५० ॥



## CHARCHA

1. समुत्क्षिपन्—सम् + उद् + क्षिप् + शत कर्त्तरि heaving. Qual. यः which refers to Ravana.
2. पृथिवीभृताम्—पृथिवीं विभ्रति इति पृथिवी + भृ + क्तिप् कर्त्तरि पृथिवी-भृतः the upholders of the earth, उपपदतत्—। तेषाम्। शेषे षष्ठी। See next.
3. वरम्—The best, the biggest. Qual. कैलासः understood. Here there is no निर्द्धारण, because निर्द्धारण requires the presence of three things—(1) The thing singled out, (2) the class out of which the selection is made, (3) the basis of selection. The first is absent. If we say कैलासः पृथिवीभृतां वरः then we get निर्द्धारण, but not if कैलासः is suppressed.
4. वर &c.—वृ + अप् कर्मणि वर boon. वरस्य प्रदानम् gift of the boon, इतत्—। तस्य। शेषे षष्ठी, related to निष्कृयम्। See next.
5. शूलिनः—शूल refers to Siva's celebrated weapon, the विशूल। तत् अस्य अस्ति इति शूल + इनि मत्वर्थे शूली the wielder of the विशूल। तस्य। कृद्योगे कर्त्तरि षष्ठी। This is optional by the Varttika “शेषे विभाषा”, hence शूलिना is also correct ; it preserves the metre too. Here we had the uncompounded form शूलिनः वरस्य प्रदानम् in which शूलिनः has षष्ठी अनुक्ते कर्त्तरि and वरस्य in the अनुक्तकर्म. Now when compounding वरस्य प्रदानम् into वरप्रदानम्, note that the rule “कर्मणि च” will not be in our way ; because that rule prohibits इतत्—only when the कर्म takes षष्ठी by the rule “उभय-प्राप्तौ कर्मणि”। Here “उभय—” has no scope, because we have षष्ठी in शूलिनः, whereas “उभय—” would have given the तृतीया। Even with शूलिना वरस्य प्रदानम् we may compound and say शूलिना वरप्रदानम् if शूलिना has तृतीया through the option given by the Varttika “शेषे विभाषा”, but not if the तृतीया is by “उभयप्राप्तौ—”।
6. निष्कृयम्—निर् or निस् + क्री + ञच् भावे निष्कृयः release, repayment, return. तम्।
7. Voice—येन...समुत्क्षिपता...निष्कृयः चक्रे।
8. Allusion—While warring upon Kuvera, Ravana had



occasion to pass by the mountain Kailasa where Lord Siva resided at the time with Parvati. He picked up a quarrel with Siva's followers and in a pique tugged at the mountain to uproot it. The hill shook to its foundation but the Lord steadied it with the pressure of his little toe which pressed the Rakshasa's arms so hard that he shrieked with pain and thenceforth received the name Ravana (Sl. 48).

51. *He raided Indra's town more than once.*

पुरीमवस्कन्द लुनीहि नन्दनं मुषाण रत्नानि हरामराङ्गनाः ।  
विगृह्य चक्रे नमुचिद्विषा बली य इत्यमस्वास्थ্যमहर्दिवं दिवः॥५१

*Prak.*—बली यः इत्यम् अहर्दिवं दिवः अस्वास्थ्यं चक्रे [ This mighty Rakshasa imparted an ever present sense of insecurity and uneasiness into the minds of the gods ]. When?—नमुचिद्विषा विगृह्य चक्र [ He declared war against Indra and kept the gods in terror ]. But did he do any actual mischief?—पुरीम् अवस्कन्द, नन्दनं लुनीहि, रत्नानिःमुषाण, अमराङ्गनाः हर इत्यम् अस्वास्थ्यं चक्रे [ He laid siege to Amaravati, wiped out its gardens, raided the treasury and abducted the wives of the gods ]. 51.

*Prose*—यः बली नमुचिद्विषा विगृह्य पुरीम् अवस्कन्द, नन्दनं लुनीहि, रत्नानि मुषाण, अमराङ्गनाः हर इत्यम् अहर्दिवं दिवः अस्वास्थ्यं चक्रे ॥ ५१ ॥

*Eng.*—Who, the mighty, warring upon the slayer of Namuchi, besieged the city, cleared the Nandana, removed the treasures, carried away the wives of the gods ; thus created uneasiness in heaven day after day. 51.

*Beng.* এই বলবান রাক্ষস, ইন্দের সহিত যুদ্ধ ঘোষণা করিয়া স্বর্গপুরীর অব-  
রোধ, নন্দনোদ্যানের উচ্ছেদ, রত্নরাজির লুণ্ঠন ও অমরাবতীগণের হরণ করিয়া নিরন্তর  
স্বর্গের উদ্বেগ ঘটাইতে লাগিল ॥ ৫১ ॥

*Expl*—See *Prak.* and *Eng.* above.

*Malli.*—পুরীমিতি । ‘যঃ বলী’ বলবান্ রাবণঃ ‘নমুচিদ্বিষা’ ইন্দ্ৰেণ ‘বিগৃহ্য’  
বিরুদ্ধ্য ‘পুরীম্’ অমরাবতীম্ ‘অবস্কন্দ’ অবরোধ ‘নন্দনম্’ ইন্দ্রবনম্ [ “নন্দনং



वनम्” इत्यमरः ] ‘लुनौहि’ चिच्छेद [ “ई हलिः अघोः” इति ईकारः <sup>१</sup> ] ‘रत्नानि’  
 श्रेष्ठवस्तूनि मणीन् वा [ “रत्नं श्रेष्ठे मणावपि” इति विश्वः ] ‘मुषाण’ सुमोष [सुपस्तेये ।  
 “हलः अः शानच् हौ”, इति अः शानजादेशः <sup>२</sup> ] ‘अमराङ्गनाः हर’ जहार । सर्वत्र  
 पौनःपुन्येन इत्यर्थः । ‘इत्यम्’ अनेन प्रकारेण अहनि च दिवा च ‘अहर्दिवम्’ अहन्य-  
 हनि इत्यर्थः [ “अचतुर—” इत्यादिना सप्तम्यर्थवृत्तौ इन्द् समासान्तो निपातितः <sup>३</sup> ]  
 ‘दिवः’ स्वर्गस्य ‘अस्वास्थ्याम्’ उपद्रवं ‘चक्रे’ [अत्र ‘अवस्कन्द’ इत्यादौ “क्रियासमभिहारे  
 लोट् लोटो हिस्वौ वा च तध्वमोः” इत्यनुवृत्तौ “समुच्चयेऽन्यतरस्याम्” इति विकल्पेन  
 कालसामान्ये लोट् । अस्य यथोपग्रहं सर्वतिङ्गदेशो हिस्वौ च । प्रकरणादिना तु  
 अर्थविशेषावसानम् । “अतो हेः” इति यथायोग्यं हिलुक् । पौनःपुन्यं भृशार्थो वा  
 क्रियासमभिहारः । अवस्कन्दनादिक्रियाविशेषाणां समुच्चयः । क्रियासमभिहारः तत्-  
 सामान्यस्य करोतेः । “समुच्चये सामान्यवचनस्य” इत्यनुप्रयोगः ‘चक्रे’ इति <sup>४</sup> ।  
 अत्र तिङ् वैचित्र्यात् सौशब्दाख्यो गुणः । “सुपां तिङ्गं परावृत्तिः सौशब्दाम्” इति  
 लक्षणात् <sup>५</sup> । समुच्चयालङ्कारः ] ॥ ५१ ॥

### NOTES ON MALLI

1. ना becomes नी by “ई—” (*Char*). 2. आ becomes शानच् by “हलः—” (*Char*). 3. We have समासान्त after a इन्द् with its constituents in the सप्तमी by निपातन in the rule “अचतुर—” (*Char*). 4. We have लोट् here, without restriction of tense, optionally by the rule “समु—” (*Char*), read with the rule “क्रिया—” (*Char*), and हि or स्व are its substitutes for all तिङ् विभक्तis according to circumstances. The particular sense has to be gathered from the context. हि disappears where possible, by “अतो हेः” । क्रियासमभिहार implies *frequency* or *excess*. We have समुच्चय of the specific acts such as अवस्कन्दन &c. ; there is क्रियासमभिहार of the action common to all these, viz, the act of *doing*. चक्रे is therefore subjoined by the rule “समुच्चये सामान्यवचनस्य” । 5. Here we have the *Guna* named सौशब्द owing to variety in the matter of तिङ् । The definition is—सौशब्द is judicious repetition of सुप् and तिङ् ।



*Sara*—स रावणः इन्द्रेण विगृह्य अमरावतीं कुरोध, नन्दनमभनक्, रत्नानि सुमोष, जहार च सुरवनिताः ॥ ५१ ॥

### CHARCHA

1. पुरीम्—कर्म of अवस्कन्द (Malli).
2. अवस्कन्द—अव + स्कन्द to besiege + भूते लोट् = अव + स्कन्द + हि = अवस्कन्द often besieged “पौनःपुन्येन अवरुध” (Malli). For rules see *Remark* below.
3. लुनीहि—लु + भूते लोट् = लु + हि = लुनीहि often cut down पौनःपुन्येन चिच्छेद (Malli). For the rule see *Remark* below.
4. नन्दनम्—नन्दन is Indra's pleasure-garden. कर्म of लुनीहि (Malli).
5. सुषाण—सुष + भूते लोट् = सुष + हि = सुषाण often stole पौनःपुन्येन सुमोष (Malli). For rule see *Remark* below.
6. रत्नानि—कर्म of सुषाण (Malli).
7. हर—ह + लोट् भूते = ह + हि = हर often abducted पौनःपुन्येन जहार (Malli).
8. अमर &c.—मृ + अच् कर्त्तरि मर mortal. न मराः अमराः the immortals, gods ; नज्जत—। अङ्गानि सन्ति आसां कल्याणानि इति अङ्ग + न मत्वर्थे स्त्रियाम् अङ्गनाः females. अमराणाम् अङ्गनाः, इतत्—। ताः। कर्म of हर (Malli).
9. विगृह्य—वि + गृह् + ल्यप् having declared war.
10. नमुचि &c.—न मुञ्चति इति नज् + मुच + डन् ( औणादिक ) कर्त्तरि नमुचिः। नमुचि was a son of Kasyapa by दनु। He was the youngest of three brothers, the other two being the celebrated शुम्भ and निशुम्भ of the Markandeya Purana. Indra killed him—a friend of his—with the foam of the sea—“चिच्छेदाय शिरो राजन्नपा फेनेन वासवः। तच्छिरो नमुचेष्किन्नं पृष्ठतः शकमन्विषात् ॥” Hence, as the head pursued Indra, the demon became known as नमुचि—that which does not leave. The नज् remains unaltered (See नाकिनाम्, sl. 47). नमुचिं द्विष्टवान् इति नमुचि + द्विष् + क्तिप् कर्त्तरि नमुचिद्विष्ट, उपपदतत्—। तेन। सहाये श्या।



11. चक्रे—कर्त्तृभिप्राये क्रियाफले आत्मनेपदम् । Conj. App. This is the क्रिया which is common to all the क्रियाs—the क्रिया in general—of which अवस्कन्द &c. are particular instances ( Malli ). For rule see *Remark* below.

12. इत्यम्—अनेन प्रकारेण इति इदम् + यम् । An अव्यय । See *Remark* below.

13. अस्वास्थ्याम्—स्वस्मिन् तिष्ठति इति स्व + स्था + क कर्त्तरि स्वस्थः at ease. तस्य भावः स्वास्थ्याम् ease. न स्वास्थ्याम् uneasiness, नञ्त्तत्— । तत् ।

14. अहर्दिवम्—अहनि च दिवा च अहर्दिवा + अच् समासान्त = अहर्दिवम् day after day. इन्द्र । Here अहनि and दिवा mean the same. Hence there is a repetition of sense, i. e., वीप्सा । But वीप्सा इन्द्र is irregular and is sanctioned *here* by निपातन । अच् also is available by the same निपातन । Lastly the word अहर्दिव got with अच् must have the gender of the last word of the compound by the rule “परवर्त्तिङ् इन्द्रतत्पुरुषयोः” ; but the last word is दिवा which is an अव्यय and therefore *neuter*. Hence अहर्दिवम् । The सप्तमी of this is also अहर्दिवम् by the rule “तृतीयासप्तस्योर्बहुलम्”.

15. *Voice*—येन बलिना...पुरी अवस्कन्द्यस्व...लूयस्व...मुष्यस्व...ह्रियस्व... ।

16. *Remark*—(i) The rule “क्रियासमभि—” means—When frequency or excess of an action is implied, लोट् is added to the root ; हि and स्व are substituted for लोट्, but optionally if it is a matter ordinarily calling for त् or ध्वम् । Note that no particular sense is enunciated for the लोट् in the rule above. Hence it is भावे because “अनिर्दिष्टार्थाः प्रत्यया भावे भवन्ति” ॥ हि and स्व being substitutes of लोट् are also भावे । Consequently अवस्कन्द, लुनीहि, मुषाण, हर express धात्वर्थ only, i. e., अवस्कन्दनम्, लवनम्, मोषणम्, हरणम् । Malli's अवरोध, चिच्छेद, मुमोष and जहार seem thus to be questionable. On the line “लुनीहि लुनीहि इत्येवां लुनाति” Haradatta comments “लोडन्तं पुनःपुनर्लवनम् आह”, i. e., he takes लुनीहि as expressing भाव only. Similarly Bhattoji on “याहि याहि इति याति” says “पुनःपुनः अतिशयेन वा यानं ह्यन्तस्य अर्थः” । In both these examples the लोडन्त word is duplicated. This is owing to the Varttika “क्रियासमभिव्यहारे द्वे व्याच्ये” । In our case there is no reduplication.



Hence ours is not a case of क्रियासमभिहार । On this Bhattoji remarks “इह पुनःपुनश्चस्कन्द इत्यादिः अर्थः इति व्याख्यानं भ्रममूलकमेव” । We therefore reject Malli’s “सर्वत्र पौनःपुन्येन इत्यर्थः” । पौनःपुन्य is not intended by the poet. (ii) Malli’s next rule “समुच्चयेऽन्यतरस्याम्” means—When several actions of the same agent are spoken of together, we have लोट् etc. as above, but optionally. Here अवस्कन्दन, लवन, etc., all belong to the same agent रावण । Hence the rule applies. The optional forms are अवचस्कन्द, लुलाव, etc. Malli’s “क्रियासमभिहारः तत्सामान्यस्य करोतिः” has to be dropped, because there is no अनुवृत्ति of क्रियासमभिहार in the rule—“द्वितीयसूत्रे ‘क्रियासमभिहारे’ इत्यस्य अननुवृत्तेः”—*Bhattoji*. Besides as already remarked the लोट् forms would then have been doubled. (iii) The third rule “समुच्चये सामान्यवचनस्य” means that when there is समुच्चय, the single क्रिया of which the समुच्चितक्रियाs are particular instances will have to be subjoined showing the correct पुरुष, वचन &c. Here अवस्कन्दन is a particular case of the general act करण ; so are लवन, मोषण and हरण । Hence this common act, *i. e.*, करण क्रिया is subjoined by saying चक्रे । That चक्रे refers to and determines the पुरुष, काल &c. of अवस्कन्द, लुनीहि &c. is indicated by इत्यम् । Thus अवस्कन्द लुनीहि मुषाण हर इत्यं चक्रे । This is after Malli. An objection will occur, *viz.*, करण is common to all action in nature. To eat, to drink, to sleep. &c. are all particular cases of ‘to do’ ; the rule perhaps contemplates of a common action of a more specific nature than this universally common action ‘to do’. Bhattoji here takes अस्वास्था-क्रिया as the सामान्यवचन । He means that instead of अस्वास्था चक्रे we ought to have a *single* अस्वास्थाक्रियावाचक तिङन्त word, say अस्वस्थीचक्रे । We should then have पुरीम् अवस्कन्द नन्दनं लुनीहि रत्नानि मुषाण अमराङ्गनाः हर इत्यम् अस्वस्थीचक्रे । This अनुप्रयोग, *i. e.*, अस्वस्थीचक्रे now indicates that the भाव spoken of by अवस्कन्द, लुनीहि &c., belong to one in the प्रथमपुरुष singular, *i. e.*, to बली ( यः रावणः ) in the verse. पुरीम्, नन्दनम्, रत्नानि, अङ्गना. are कर्म of this अनुप्रयोग । They cannot be कर्म of अवस्कन्द &c. which indicate भाव only.



Besides this alteration in the क्रिया, we have to omit दिवः from the sloka because अस्वास्थ्यम् is no longer present in the verse. With such extensive changes we are no longer concerned with the poet's stanza, it is a new stanza altogether that we are interpreting. The question is how to explain the verse *as it stands*. चक्रे taken as the सामान्यवचन does not help us. The standard example of समुच्चय is सक्तून् पिव धानाः खाद इति अभ्यवहरति । सक्तून् and धानाः here are कर्म of अभ्यवहरति । So in पुरीम् अवस्कन्द &c. इत्थं चक्रे, the कर्म of चक्रे is पुरीम् &c. But then दिवः अस्वास्थ्यम् gets disconnected. (iv) Nagesa prefers here to take अवस्कन्द, लुनीहि &c., as ordinary लोट् forms constituting orders to subordinates on the occasion of the raid. We are quite familiar with expressions like मारो, पाकड़ाओ &c., in the लोट् in ordinary street-fights. “अवस्कन्द इत्यादीनि विधिलोडनान्येव । स्वसेवकप्रेरणाविषयावस्कन्दनादिजन्यम् अस्वास्थ्यं मनोदुःखं चक्रे इत्यर्थः”—*Sabdendu-Sekhara*. In the absence of the single verb अस्वस्थीचक्रे I think Nagesa's view is the best we could adopt. (v). I subjoin a *Tika* after this view of Nagesa.

*Mitabhashini*.—‘बली’ बलवान् ‘यः’ रावणः ‘नमुचिद्विषा’ इन्द्रेण ‘विगृह्य’ विरुध्य ‘अहर्दिवम्’ अहन्यहनि ‘दिवः’ स्वर्गस्य ‘अस्वास्थ्यं’ चक्रे’ पीडां जनयामास । कथं तदित्याह—स हि अनुचरान् प्रति आह याहि भोः प्रहस्त ‘पुरीम्’ अमरावतीम् ‘अवस्कन्द’ निरुन्धि, अयि महोदर त्वमितो ‘नन्दनं लुनीहि’ छिन्धि, त्वच्च वाक्कल ‘रत्नानि सुषाण’ कोषं रिक्तीकुरु, त्वं पुनः कुम्भकर्ण ‘अमराङ्गनाः हर’ वन्दीकुरु सुरवनिताः ‘इत्थं स अस्वास्थ्यं चक्रे’ ॥ ५१ ॥

52. *Fleetness of his mount saved Indra from capture.*

सलीलयातानि न भर्तुरभ्रमोर्न चित्रमुच्चैःश्रवसः पदक्रमम् ।

अनुद्रुतः संयति येन केवलं बलस्य शत्रुः प्रशशंस शीघ्रताम् ॥ ५२ ॥

*Prak.*—बलस्य शत्रुः अभ्रमोः भर्तुः उच्चैःश्रवसश्च केवलं शीघ्रतां प्रशशंस [ Valiant Indra prized the fleetness alone in the Airavata and in the Uchchaisravas]. Had they no other merit to appreciate?—अभ्रमोः भर्तुः सलीलयातानि न प्रशशंस [ The graceful tread of Airavata



is well-known, but Indra thought little of it ]. What of Uchchaisravas ?—उच्चैःश्रवसः चित्रं पदक्रमं न प्रशशंस [ The style of march of Uchchaisravas is wonderful, but Indra set no value to it ]. But is not Indra an appreciator of merit ?—येन संयति अनुद्रुतः बलस्य शत्रुः केवलं शीघ्रतां प्रशशंस [ That he is. But when chased by Ravana on the field of battle he owed his life to the fleetness of his mount alone. Hence he prized the speed only ]. 52.

*Prose*—संयति येन अनुद्रुतः बलस्य शत्रुः अभ्रमोः भर्तुः सलीलयातानि न प्रशशंस, उच्चैःश्रवसः चित्रं पदक्रमं न प्रशशंस, केवलं शीघ्रतां प्रशशंस ॥ ५२ ॥

*Eng.*—Chased by whom in battle, the slayer of Bala appreciated the fleetness alone, neither the graceful movements of the lord of Abhramu, nor the wonderful succession of the steps of Uchchaisravas. 52.

*Beng.*—यूद्धे रावण इन्द्रेण पश्चात् धावित इहिले তিনি কখনও ঐরাবতের কখনও বা উচ্চৈঃশ্রবার ধাবনে শত্রুর হাত হইতে রক্ষা পাইতেন । এইজন্য বাহনের বেগেরই সুখ্যাতি করিতেন, ধীরগমন বা চিত্রগমন মনেও আনিতেন না ॥ ৫২ ॥

*Expl.*—His encounters with Ravana had often ended in his precipitate retreat from the field of fight. The speed of his mount alone saved his head on such occasions. This happened so often that Indra came to prize nothing in Airavata and Uchchaisravas except their fleetness. 52.

*Malli*—सलीलेति । ‘संयति’ युद्धे [ “समुदायः स्त्रियां संयत्समित्याजिस-मिदयुधः” इत्यमरः ] ‘येन’ रावणेन ‘अनुद्रुतः’ अनुधावितः ‘बलस्य शत्रुः’ इन्द्रः ‘अभ्रमोः भर्तुः’ ऐरावतस्य ‘सलीलयातानि’ सभङ्गीगमनानि ‘न प्रशशंस’ तथा ‘उच्चैः-श्रवसः’ स्वाश्वस्य ‘चित्र’ नानाविधं ‘पदक्रमं’ पादविक्षेपम् अर्धपुलायितादिगतिविशेष-मित्यर्थः ‘न प्रशशंस’ किन्तु ‘केवलं शीघ्रतां’ शीघ्रगामित्वमेव ‘प्रशशंस’ अन्यथा शीघ्र-माम् आस्कन्द्य ग्रहीष्यति इति भयात् इति भावः ॥ ५२ ॥

*Sara*—बहुशो हि रावणेन युद्धे पराजित इन्द्र ऐरावतस्य उच्चैःश्रवसो वा



गतिलाघवात् ग्रहणं नोपगतः । तदसौ वाहनयोर्धावनवेगमेव बहु मेने स गति-  
चातुर्यम् ॥ ५२ ॥

### CHARCHA

1. सलील etc.—लीला grace विलास । या + क्त भावे यातम् progress. लीलया सह सलीलानि graceful. बहु—। सलीलानि यातानि graceful progress, कर्मधा—। तानि । कर्म of प्रशंस ।

2. भर्तुः अभ्रमोः—अभ्रमु is the name of a female elephant, the mate of Airavata (Amara). अभ्रमोः भर्ता the lord of Abhramu, i. e., ऐरावत । “ऐरावतोऽभ्रमातङ्गैरावणाभ्रमुवल्लभाः” इत्यमरः । तस्य ।

3. उच्चैश्रवसः—ऐरावत and उच्चैःश्रवस् are two of the gems got from churning the ocean.

4. पदक्रमम्—पद + धञ् भावे पदम् tread ; वृद्धाभावः । क्रम + घञ् भावे क्रमः order. पदानां क्रमः the course of tread, इतत्—। तम् । कर्म of प्रशंस ।

5. अनुद्रुतः—अनु + द्रु + क्त कर्मणि chased. Qual. शत्रुः ।

6. संयति—संयम्यते अस्मिन् इति सम् + यम + क्तिप् अधिकरणे संयत् battle. तस्याम् । अधि ७मी ।

7. बलस्य—बल was a demon killed by Indra. तस्य ।

8. प्रशंस—प्र + शंस to belaud + लिट् णल् । शंसति, शंस, शंसि-  
ष्यति, अशंसीत् ।

9. शीघ्रताम्—शीघ्र swift तस्य भावस्तत्ता । ताम् ।

10. Voice—...अनुद्रु तेन...शत्रुणा...प्रशंससिरे...चित्रः...पदक्रमः न  
प्रशंससे...शीघ्रता प्रशंससे ।

53. *Through fear Indra kept in-doors.*

अशक्नुवन् सोढुमधीरलोचनः

सहस्ररश्मेरिव यस्य दशनम् ।

प्रविश्य हेमाद्रिगुहागृहान्तरं

निनाय बिभ्यद्दिवसानि कौशिकः ॥ ५३ ॥

*Prak.*—कौशिकः बिभ्यत् अधीरलोचनः दिवसानि निनाय [ Indra spent his days in terror casting furtive glances hither and thither ].



Where?—हेमाद्रिगुहान्तरं प्रविश्य निनाय [ He entered his house as if it was a cave of the Sumeru hill and lived there in fright ]. Why so?—सहस्ररश्मेरिव यस्य दर्शनं सोढुम् अशक्नुवन् कौशिकः [ He could not stand the sight of Ravana like an owl that cannot face the sun, and passed his days in the interior of the capital as if it was a cave of the Sumeru where, like an owl, he sought security in the gloom ]. 53.

*Prose*—अधीरलोचनः कौशिकः सहस्ररश्मेरिव यस्य दर्शनं सोढुमशक्नुवन् हेमाद्रिगुहागृहान्तरं प्रविश्य दिवसानि निनाय ॥ ५३ ॥

*Eng.*—Unable to bear whose sight like that of the thousand-rayed sun, Kausika passed the days in fright with restless eyes, having entered the interior of his house which was like a cave of the golden hill Sumeru. 53.

*Beng.*—ब्रावणरूप सूर्योदर दर्शन सह करिते ना पारिया, कौशिक ( इन्द्र ) मेकर गुहार आय निजगृहेर अन्तरे प्रवेश करिया भये चकितनेत्रे दिनयापन करितेन ॥ ५३ ॥

*Expl.*—See *Prak.* and *Eng.*

*Malli.*—अशक्नुवन्निति । ‘अधीरलोचनः’ अस्थिरदृष्टिः : ‘कौशिकः’ महेन्द्रः उलूकश्च [ “महेन्द्रगुग्गुलूलूकव्यालगाहिषु कौशिकः”<sup>१</sup> इत्यमरः ] ‘सहस्ररश्मेः’ सूर्यस्य ‘इव यस्य’ रावणस्य विक्रमकर्मणो<sup>२</sup> ‘दर्शनं सोढुम् अशक्नुवन् हेमाद्रेः गुहा’ इव ‘गृहं’ तस्य ‘अन्तरं प्रविश्य विभ्यत्’ तत्रापि वेपमान एव [ विभेतेः शतरि “नाभ्यस्ताच्छतुः” इति नुमभावः<sup>३</sup> ] ‘दिवसानि’ वासराणि ‘निनाय’ [ “वा तु क्लीवे दिवसवासरौ” इत्यमरः ] । यथा पेचकः सूर्योदये भोतः सन् तिष्ठति तथा सोऽपि इति भावः । [ कौशिक इत्यभिधायाः प्रस्तुतैकगोचरत्वेन उभयश्लेषेऽपि विशेष्यश्लेषासम्भवात् उलूकविषयशब्दशक्तिमूलो ध्वनेः सहस्ररश्मेरिव इत्युपमाननिर्वाहकत्वात् वाच्य-सिद्धाङ्गम्<sup>४</sup> ] ॥ ५३ ॥

### NOTES ON MALLI

1. कौशिक means महेन्द्र ( Indra ), गुग्गुलु ( a kind of resin ), उलूक ( owl ), व्यालगाहिन् ( snake-charmer ), 2. Whose deeds



are of daring character. 3. शट coming after भौ the नुम् is barred by “नाभ्य—” (*Char*). 4. The language is obscure ; Malli. seems to mean this :—In कौशिक, though श्लेष is possible with respect to both ( महेन्द्र and उलूक ), yet, श्लेष in a विशेष्य being inadmissible, the *denotation* refers to the subject-matter ( महेन्द्र ) only. So we have a mere *suggestion* ( ध्वनि ) regarding उलूक arising out of the power of the word ; and it is an element in establishing the import because it justifies the उपमान in सहस्ररश्मेरिव ।

*Sara*—असौ इन्द्रः “रावणो मां मा द्राक्षीत्” इति गृहान्न निर्याति ॥ ५३ ॥

### CHARCHA

1. अशक्नुवन्—शक + शट् कर्त्तरि शक्नुवन् able. न शक्नुवन् unable, नञ्त्तत्—। Qual. कौशिक ।
2. सोढम्—सह + तुमुन् भावे to bear.
3. अधीर &c.--धीर steady. लोच + लुट् करणे लोचन eye. न धीराणि unsteady, नञ्त्तत्—। अधीराणि लोचनानि अस्य, बहु—। Indra had a thousand eyes. Qual. कौशिकः । This was due to fright. He was always on the look out to see if Ravana was coming his way.
4. सहस्र &c.,—सहस्र' रश्मयः अस्य सहस्ररश्मिः thousand-rayed, बहु—। तस्य ।
5. यस्य—Refers to Ravana who is here compared to the sun. कर्मणि क्ययोगा षष्ठौ ।
6. यस्य दर्शनम्—यत्कर्मक' दर्शनम् । He took to flight as soon as he saw Ravana at a distance.
7. हेमाद्रि &c.—हेममयः अद्रिः or हेमः अद्रिः हेमाद्रिः the golden mountain, कर्मधा—like शकपार्थिव or इतत्—। This refers to Meru. तस्य गुहा a cave of the Meru, इतत्—। हेमाद्रिगुहेव, *i. e.*, हेमाद्रिगुहा-सदृश' गृहम् house like a cave of Meru, कर्मधा—like शकपार्थिव । तस्य अन्तरम् the interior of his house which was like a cave of Meru, इतत्—। तत् । If we wish here to keep up the suggestion about उलूक we may say हेमाद्रिगुहारूपं गृहम् or हेमाद्रिगुहा गृहमिव



हैमाग्निगुहागृहम् his residence which was a cave of Meru ; the rest as before.

8. निनाय—नी + लिट् णल्। नयति-ते, निनाय-नित्ये, नेष्यति-ते, अनेषीत्—अनेष्ट।

9. बिभ्यत्—भी + शृत् in fright. कौशिकः Qual. कौशिकः। भी is an अभ्यस्त धातु hence we do not get बिभ्यन् (See under चकासतम्, Sl. 8).

10. दिवसानि—The neuter use of दिवस is rare. Comp. “ते हि नो दिवसा गताः”, “दिवसाः परिणामरमणीयाः”, “दिवस इवाभ्यश्यामः” “न हि तथा कुमुदतीं दिवसः”। In the case of महेन्द्र this means the whole day of 24 hours ; for उलूक it is the day time only.

11. Remark—For a similar ध्वनि about उलूक compare—“दिवाकराद्रक्षति यो गुहासु लीनं दिवाभीतमिवान्धकारम्। क्षुद्रेऽपि नूनं शरणं प्रपन्नं समत्वमुच्चैः शिरसां सतीव”—Kumara.

54. Vishnu's Discus could not kill him.

बृहच्छिलानिष्ठुरकण्ठघट्टनाद्विकीर्णलोलाग्निकणं सुरद्विषः।

जगत्प्रभोरप्रसहिष्णु वैष्णवं न चक्रमस्याक्रमताधिकम्बरम् ॥ ५४ ॥

Prak.—चक्रम् अस्य सुरद्विषः अधिकम्बरं न अक्रमतः [ The discus failed to work on the neck of this enemy of the gods ]. Which discus ?—वैष्णवं चक्रम् [ The discus of Vishnu ]. Perhaps it spared him out of pity—अप्रसहिष्णु न अक्रमत [ No, the neck of the monster was too tough for the discus which was powerless against it ]. You can't say unless you try—विकीर्णलोलाग्निकणम् अप्रसहिष्णु चक्रम् [ Well the discus was indeed tried but it declared its inability in a shower of sparks that shot all round ]. How was that ?—जगत्प्रभोः बृहच्छिलानिष्ठुरकण्ठघट्टनात् [ When it struck against the rock-like neck of this lord of the world the shock of the impact brought forth sparks, the neck stood unharmed ]. 54.

Prose—बृहच्छिलानिष्ठुरकण्ठघट्टनात् विकीर्णलोलाग्निकणम् अप्रसहिष्णु वैष्णवं चक्रं जगत्प्रभोः अस्य सुरद्विषः अधिकम्बरं न अक्रमत ॥ ५४ ॥

Eng.—The discus of Vishnu did not operate on the neck



of this enemy of the gods, the master of the worlds, having become unable to prevail, with flying sparks of fire scattered from impact with his wide throat which was firm like a rock. 54.

*Beng.*—बिष्णु এই জগতের স্বামীর গ্রীবায চক্র প্রহার করিয়াছিলেন, কিন্তু সুররিপুর বৃহৎ কণ্ঠ শিলার ন্যায় কঠিন, আঘাতে চারিদিকে অগ্নিকণা বিকীর্ণ হইল, চক্র ব্যর্থ হইল ॥ ৫৪ ॥

*Expl.*—Even Vishnu's discus made no impression on the neck of this monster. The terrific impact only brought forth some sparks and the discus came back baffled. Also see *Prak.* and *Eng.* above.

*Malli.*—বৃহচ্ছিলেতি। 'বৃহতি শিলেব নিধুরে কণ্ঠে ঘটনাৎ' অভিঘাতাৎ 'বিকীর্ণাঃ' বিচ্ছিন্নাঃ 'লোলাশ্চ অগ্নিকণাঃ' স্ফুলিঙ্গাঃ यस্য তৎ অতএব 'অপ্রসহিষ্ণু' অনभिभावकम् [ "प्रसहनमभिभवे" इति वृत्तिकारः। "अलङ्ङञ्—" इत्यादिना इष्णुच्<sup>१</sup> ] 'वैष्णवं चक्र' सुदर्शनं 'जगत्प्रभोः' सकललोकैकस्वामिनः 'अस्य सुरद्विषः' रावणस्य 'कन्धरायाम् अधि अधिकन्धरम्' अधिग्रीवम् [ विभक्त्यर्थेऽन्यथौभावः। "अन्यथौभावश्च" इति नपुंसकत्वात् "ऋस्वो नपुंसके प्रातिपदिकस्य" इति ऋस्वत्वम्<sup>२</sup>। "कण्ठो गलोऽय ग्रीवायां शिरोधिः कन्धरेत्यपि" इत्यमरः ] 'न अकृमत्' अप्रतिहतं न कृमते स्म न प्रवर्तते स्म, किन्तु प्रतिहतमेव इत्यर्थः [ "वृत्तिस्वर्गतायनेषु कृमः" इति वृत्तौ आत्मनेपदम्। वृत्तिरप्रतिबन्धः<sup>३</sup> ] ॥ ५४ ॥

### NOTES ON MALLI

1. The Vrittikara says प्रसहन is अभिभव। इष्णुच् is the affix by "अलङ्ङञ्—" (*Char*). 2. We have an अन्यथौभाव here in the sense of विभक्ति। The compound being in the neuter by "अन्यथौ—"। The final vowel is shortened by "ऋस्वो—" (*Char*). 3. The आत्मनेपद is in the sense of वृत्ति। वृत्ति is अप्रतिबन्ध absence of hindrance.

*Sara*—विष्णुना क्षিপ্তं चक्रम् अस्य विपुले कठिने कण्ठे प्रतिहतं सत् मोघमेव निवर्तते ॥ ५४ ॥



## CHARCHA

1. बृहत् etc.—निष्ठुर tough. घट्ट + णिच् स्वार्थे + लुट् भावे घट्टन् shock. शिला इव निष्ठुरः शिलानिष्ठुरः tough like a rock, उपमान कर्मधा—। तादृशः कण्ठः, कर्मधा—। बृहन् शिलानिष्ठुरकण्ठः, कर्मधा—। तेन तस्य वां घट्टनम्, सुप्सुपा। तस्मात्। हेतौ प्रमौ।
2. विकीर्ण etc —वि + कृ + क्त कर्मणि विकीर्ण scattered. लोल flying अग्नेः कणाः अग्निकणाः sparks of fire, इतत्—। कण is the word here not कणा। विकीर्णाः लोलाः अग्निकणा अनेन, बहु—। Qual. चक्रम्।
3. सुरद्विषः—सुरान् द्वेष्टि इति सुर + द्विष + क्तिप् कर्त्तरि सुरद्विष्ट the enemy of the gods, उपपदतत्—। तस्य। Qual. अस्य which refers to रावण।
4. जगत् etc.—प्र + भू + ड् कर्त्तरि प्रभुः lord. जगतां ( Sl. 1 ) प्रभुः, इतत्—। तस्य। Qual. अस्य। Or we may construe 'जगत्प्रभोः' जगन्नाथस्य हरेः 'वैष्णवं चक्रम्' etc. The epithet then raises an expectation of infallibility in the चक्र, because he who is जगत्प्रभु cannot fail with his weapon, for his प्रभुता then becomes meaningless.
5. अप्रसहिष्णु—प्र + सह + इष्णुच् कर्त्तरि साधुकारिणि प्रसहिष्णु a subduer न प्रसहिष्णु, नञ्त्तत्—। Qual. चक्रम्. For इष्णुच् see under सञ्चरिष्णुः, Sl. 46. Or construe अप्रसहिष्णु सत् न अक्रमत।
6. वैष्णवम्—विष्णोरिदम् इति विष्णु + अण्। Qual. चक्रम्।
7. अक्रमत—क्रम + लङ् त prevailed. क्रमते, चक्रमे, अक्रमत, क्रस्यते। The rule 'वृत्ति—' means that क्रम takes the आत्मनेपद when meaning 'to prevail' ( वृत्ति ),, 'to attempt', 'to make up mind ( सर्ग )' and 'to develop' ( तायन )।
8. अधिकम्बरम्—कम्बरायाम् इति अधिकम्बरम् on the neck, अव्ययी—। We expect अधिकम्बरा, but by "अव्ययी—" an अव्ययीभाव is in the neuter. Again by "ऋसो—" if a प्रातिपदिक is to be in the neuter, its final, if a vowel, has to be shortened. Hence अधिकम्बरा changes into अधिकम्बरम्। अधिं ७मौ, or better, सप्तम्यर्थस्य उक्तत्वात् प्रातिपदिकार्थे १सा। Here शिलानिष्ठुर is supposed to supply the reason why the चक्र failed. This credits the चक्र with every little sharpness. If it cannot cut through शिला it is much inferior to the thunder-bolt with which Indra cut down the wings of



mountains. It were better to suppress the reason as Kalidasa has done on a similar occasion in Kumara. Thus—“जयाशा यव चास्माकं प्रतिघातोत्थितार्चिषा । हरिचक्रेण तेनास्य कण्ठे निष्कमिवापितम् ॥” Our verse is a poor paraphrase of this one from Kumara.

9. *Voice*—...कण्ठेन अप्रसहिष्णुना वैष्णवेन चक्रेण...अक्रम्यत ।

55: *He wrested the Pushpaka from Kuvera.*

विभिन्नशङ्खः कलुषोभवन्महर्षदेन दन्तीव मनुष्यधर्मणः ।

निरस्तगाम्भीर्यमपास्तपुष्पकं प्रकम्पयामास न मानसं न सः ॥५५॥

*Prak*—दन्तीव सः मनुष्यधर्मणः मानसं मुहुः न प्रकम्पयामास न [ He filled Kuvera's mind with awe as surely as an elephant troubles the lake Manasa ]. How so ?—मर्देन विभिन्नशङ्खः सः [ In his ardour he forced Kuvera's treasure-vault like an elephant in rut bursting conches in the lake Manasa ]. But Kuvera was not an ordinary god—निरस्तगाम्भीर्यं कलुषोभवत् मानसम् [ True, but his equanimity was cast to the winds and his mind was troubled like the mind of the other gods, in the same manner as the lake Manasa becomes muddy and can no longer vaunt of its great depth when an elephant plunges into it. ] Was he so greatly moved ?—अपास्तपुष्पकं मानसम् [ He had to turn his heart from the famous car Pushpaka which he prized so much and part with it as the Lake Manasa does with its lotuses when an elephant makes a rush after them ]. 55.

*Prose*—सः मर्देन दन्तीव विभिन्नशङ्खः कलुषोभवत् निरस्तगाम्भीर्यम् अपास्त-पुष्पकं मनुष्यधर्मणः मानसं मुहुः न प्रकम्पयामास न ॥ ५५ ॥

*Eng.*—He through pride like a tusker through rut, with the treasure-trove Samkha forced, very greatly perturbed the mind of Kuvera that was becoming troubled, had lost its equanimity altogether, and had renounced the Puspaka. 55.

*Beng.*—मर्देन यत्न इहिया ब्रावणरूप इन्ती शङ्खनिधिरूप शङ्ख भेद करिया कुबेरें मनःस्वरूप मानस-नरोवरके गान्धीया ओ पुष्पकरूप पुष्प विर्योजित करिया आविल ओ बिह्वर करिल ॥ ५५ ॥



*Expl.*—It was not Indra alone that suffered from the atrocities of this haughty tyrant. Kuvera's house too was raided and he had to part with his incomparable, car the Pusphaka. Also see *Prak.* and *Eng.*

*Malli.*—विभिन्नेति । 'सः' रावणः 'मदेन' दपेण दानेन च [ "मदो दपे-  
मदानयोः" इति विश्वः ] 'दन्तौव' गज इव 'विभिन्नः' विघटितः 'शङ्खः' निधिभेदः  
कम्बुश्च येन सः सन् [ "शङ्खो निध्यन्तरे कम्बुललाटास्थिनखेषु च" इति विश्वः ]  
अकलुषं कलुषं क्षुब्धम् आविलञ्च भवत् 'कलुषीभवत् निरस्तं गाम्भीर्यम्' अविकारित्वम्  
अगाधत्वञ्च यस्य तत् 'अपास्ताणि पुष्पाणि पुष्पक' विमानञ्च यस्मात् तत् [ पुष्पपक्षे  
वैभाषिकः कप् प्रत्ययः<sup>१</sup> ] । मनुष्यस्येव धर्मः श्मश्रुलत्वादिर्यस्य इति स्वामी । तस्य  
'मनुष्यधर्मणः' [ "धर्मादनिच् केवलात्" इति अनिच् ] 'मानसं' चित्तं तदीयं सरश्च<sup>२</sup>  
[ "मानसं सरसि स्वान्ते" इति विश्वः ] 'मुहुः न प्रकम्पयामास' न क्षोभयामास इति  
'न' किन्तु कम्पयामास एव इत्यर्थः [ कुविरस्य महामहिमतया सम्भाविताप्रकम्पित्व-  
निवारणाय नञ् द्वयम् । "सम्भाव्यनिषेधनिवर्त्तने नञ् द्वयम्" इति वामनः<sup>३</sup> । अत्र  
दन्तिरावणयोः प्रकृताप्रकृतयोः श्लेषः ] ॥ ५५ ॥

### NOTES ON MALLI

1. When पुष्प is the word we have the optional कप् । 2. अनिच् is the समासान्त by "धर्मा—" (*Char.*). 3. Kuvera being of great majesty, his imperturbability is expected. The two negatives are to deny this. Vamana says "Two negatives are used to negative the negation that is expected."

*Sara.*—इन्द्र इव कुवेरोऽपि तेन रत्नैर्वियोजितः । पुष्पकश्च तस्य विमान-  
रत्नमहारि ॥ ५५ ॥

### CHARCHA

N. B.—Ravana in Kuvera's place and a wild tusker in the lake Manasa are compared. The epithets have to be taken both ways.

1. विभिन्न &c.—वि + भिद् + क्त कर्मणि विभिन्न *forced* also *burst*. शङ्ख *treasure-trove* of that name, also *conch*. विभिन्नः शङ्खः अनेन, बहु— ।



He that forced the treasure-trove (Ravana) ; *also*, he that burst the conches ( tusker ). Ravana raided Kuvera's treasury and forced treasure-troves. Again, when a tusker plunges into a lake he bursts the conches he treads upon.

2. कलुषीभवत्—कलुष *troubled*, *also* *turbid*. अकलुषं कलुषं सम्पद्यमानं भवत् इति कलुष + चि + भू + शतृ कर्त्तरि becoming troubled ( मानस mind ) ; *also*, becoming turbid ( मानस the lake ) ; गतितत्—। Qual. मानसम्। प्रकम्पण and कलुषीभवन do not differ much in the case of *mind*. Hence when मानस is *mind*, we dissolve कलुषीभवन् + मुहुः = कलुषीभवन्मुहुः and construe—मदेन कलुषीभवन् ( *i. e.*, दर्पान्धः ) सः मानसं कुवेरस्य प्रकम्पयामास । If मानस is the lake, say, मदेन कलुषीभवत् मानसम् &c.—The lake that was being soiled with the ichor &c. Comp. “मन्दाकिन्याः पयःशेषं दिग्वारणमदाविलम्”—*Kumara*.

3. मदेन—मद pride ( Ravana ) ; *also*, ichor ( tusker ). तेन । हेतौ श्या ।

4. मनुष्य &c.—मनुष्यस्य धर्मः मनुष्यधर्मः human characteristics, इतत्—। मनुष्यधर्म इव धर्मः अस्य, बहु—by “सप्तम्युपमान—” ( App. ) मनुष्यधर्मन् is a name of Kuvera. “कुवेरस्त्वास्वकसखो यक्षराङ्गुल्यकेश्वरः । मनुष्यधर्मा धनदो राजराजो धनाधिपः ॥” इत्यमरः । The reason is supposed to be that he grew beards &c. like a human being. The rule “धर्मादणिच्—” means—अनिच् is added to a बहु—in which धर्म is final and comes after only one ( केवल ) पूर्वपद ।

5. निरस्त &c.—निर् + अस क्षेपे + क्त कर्मणि निरस्त discarded, disappeared ( मानस mind ) ; *also*, set at naught ( मानस the lake ). गम्भीर imperturbable ( मानस mind ) ; *also*, deep ( मानस the lake ) गम्भीर + ज्ञा गाम्भीर्यम् । निरस्तं गाम्भीर्यम् अनेन अस्मात् वा that which has discarded its imperturbability, that from which imperturbability has disappeared ( मानस mind ) ; *also*, निरस्त गाम्भीर्यम् अस्य the depth of which has been set at naught ( मानस the lake. ) ; बहु—। Qual. मानसम् ।

6. अपास्त &c.—अप + अस क्षेपे + क्त कर्मणि अपास्त removed. पुष्पक Kuvera's car. पुष्प flower, here lotus. अपास्तं पुष्पकम् अस्मात् from which the Pushpaka was gone ( मानस mind ), बहु—। It sounds



odd to say that पुष्पक, the car, was removed from the mind of Kuvera ; so we apply लक्षणा, and पुष्पक has the sense of पुष्पक-सम्बन्धिनी आत्मभावना । When मानस is the lake we say अपास्त' पुष्पम् अस्मात् इति अपास्तपुष्प + कप् समासान्त अपास्तपुष्पकम् from which lotuses were removed by the tusker. Elephants delight in demolishing lotus-beds. Comp, "मध्याह्नाकार्कभित्तः सन् सरसीं गादते गजः । मन्ये मार्त्तं ऋगृह्याणि पद्मान्युद्धर्तुमिच्छति ॥" The कप् is here optional by the rule "शेषादिभाषा" ।

7. प्रकम्पयामास—प्र + कम्प् + णिच् + लिट् णल् agitated ( applies to both ). कम्पते, चकम्पे, कम्पिष्यते, अकम्पिष्ट, लुङ् with णिच्—प्राच-कम्पत ।

8. मानसम्—मनस् mind. मन एव इति मनस् + अण् स्वार्थे मानसम् mind ; also, the lake now known as *Mansarawara*. अणिकर्त्ता as कर्म, thus—मानसं प्रचकम्पे ( without णिच् ) = सः मानसं प्रकम्पयामास ( अणिकर्त्ता, i. e., मानसम् becoming कर्म with णिच् ). The rule 'मतिबुद्धि—' ( App. ) applies because कम्प 'to tremble' is अकर्मक ।

9. Voice—तेन...दन्तिना...शङ्केन...प्रकम्पयामासे ।

56. *He collared Varuna with his own noose.*

रणेषु तस्य प्रहिताः प्रचेतसा सरोषहुङ्गारपराङ्मुखीकृताः ।

प्रहर्तुं रेवोरगराजरज्जवो जवेन कण्ठं सभयाः प्रपेदिरे ॥ ५६ ॥

*Prak.*—उरगराजरज्जवः जवेन प्रहर्तुं रेव कण्ठं प्रपेदिरे [ A noose of huge serpents was cast at his neck, but it came back quickly at the neck of the thrower himself ]. Who was the thrower ?—प्रचेतसा रणेषु प्रहिताः उरगराजरज्जवः [ Varuna cast the Coil when fighting him ]. Why then did it come back ?—तस्य सरोषहुङ्गारपराङ्मुखीकृताः सभयाः प्रपेदिरे [ The snakes got frightened when Ravana uttered an angry growl and came back ]. 56.

*Prose*—रणेषु प्रचेतसा प्रहिताः उरगराजरज्जवः तस्य सरोषहुङ्गारपराङ्मुखीकृताः ( अतएव ) सभयाः ( सत्यः ) जवेन प्रहर्तुं रेव कण्ठं प्रपेदिरे ॥ ५६ ॥

*Eng.*—The coils of mighty serpents cast by Prachetas at fights, hastily retreated to the neck of the striker himself, frightened and turned back by his angry growl. 56.



*Beng.*—युद्धे वरुण ताहार नागपाश ताहार प्रति निष्केप करियाहिलेन ।  
रावण, रोषे ह्कार करिले पाशेर सर्पगुलि भये दोड़िया आसिया वरुणेरई गला  
झड़ाइया धरिल ॥ ५६ ॥

*Expl.*—See *Frak* and *Eng.* above.

*Mall*—रणेष्विति । किञ्च 'रणेषु प्रचेतसा' वरुणेन 'प्रहिताः' प्रयुक्ताः 'उरग-  
राजाः' महासर्पाः ते 'रज्जव' इव 'उरगराजरज्जवः' नागपाशा इत्यर्थः 'तस्य' रावणस्य  
'सरोषहुङ्कारेण पराङ्मुखीकृताः' व्यावर्त्तिताः<sup>१</sup> अतएव 'सभयाः' सत्यः 'जवेन' वेगेन  
'प्रहर्तुः' प्रयोक्तुः प्रचेतस 'एव कण्ठ' प्रपोदिरे' प्राप्ताः [ अत्र परहिंसा प्रयुक्तस्य आयुधस्य  
वैपरीत्येन स्वकण्ठग्रहणात् अनर्थोत्पत्तिरूपो विषमालङ्कारः "विरुद्धकार्यस्योपत्तिर्यदा-  
नर्थस्य वा भवेत्" इति लक्षणात्<sup>२</sup> ] ॥ ५६ ॥

### NOTES ON MALLI

1. Turned back. 2. Here we have विषमालङ्कार because the  
weapon that was hurled to strike the enemy, on the contrary,  
seized the neck of the hurler and thus led to an undesirable  
result. This is from the definion—" (विषम is the अलङ्कार )  
when the contrary or the undesirable results".

*Sara*—युद्धे वरुणेन रावणं प्रति प्रहितः पाशः तस्य हुङ्कारेण विपरीतं चलितः  
वरुणमेव कण्ठे बबन्ध ॥ ५६ ॥

### CHARCHA

1. प्रहिताः—प्र + हि प्रेरणे + क्त कर्णणि cast.

2. प्रचेतसा—प्रकृष्टं चेतः अस्य noble-minded, बहु—। तेन ।  
अनुक्ते कर्त्तरि श्या । प्रचेतस् is a name of वरुण । "प्रचेता वरुणः पाशी"  
इत्यमरः ।

3. सरोष &c.—हुम् is the imitation of a growl ( onomato-  
poeia ). हुङ्करणम् इति हुम् + कृ + घञ् भावे हुङ्कारः growl. गतितत्—। परा  
विपरीतम् अस्त्विति इति परा + अच् + क्तिन् कर्त्तरि पराक् turned back, reversed.  
रोषेण सह सरोषः angry, बहु—। पराञ्चि मुखानि आसां पराङ्मुखाः or  
पराङ्मुख्यः those that have their face averted, बहु—। अपराङ्मुखाः  
( or अपराङ्मुख्यः ) पराङ्मुखाः ( or पराङ्मुख्यः ) सम्पद्यमानाः कृताः इति



पराङ्मुखा ( or पराङ्मुखी ) + चि + क्त कर्मणि पराङ्मुखी कृताः, गतितत्— ।  
 सरोषः हुङ्कारः angry growl, कर्मधा— । तेन पराङ्मुखीकृताः, इतत्— ।  
 Pred. to उरगराजरज्जवः ।

4. प्रहर्तुः—प्र + हृ + टच् कर्त्तरि प्रहर्त्ता the striker. तस्य । Refers to Varuna.

5. एव—अन्ययोगव्यवच्छेदे । प्रहर्तुरेव न तु रावणस्य—what he intended for the enemy, happened to himself.

6. उरग &c.—उरसा गच्छन्ति इति उरस् + गम् + ड कर्त्तरि उरगाः those that crawl on their chest, उपपदतत्— । उरगा राजान इव इति उरग + राजन् + टच् समासान्त उरगराजाः kingly snakes, i. e. mighty snakes ; उपमित कर्मधा—(App.) ते रज्जव इव उपमितकर्मधा—(Malli) ; or तत्कृता रज्जवः, कर्मधा—like शकपार्थिव । The word is fem. These were in fact ropes, but twisted out of *live* snakes ; so तत्कृता रज्जवः seems better. The नागपाश is Varuna's weapon as the thunder-bolt is of Indra. Here the स of उरस् disappears by the Varttika “उरसो लोपश्च” । टच् is added by “राजाहः—” (App.). The उपमितकर्मधा is by “उपमितं व्याघ्र—” (App.).

7. सभयाः—भयेन सह सभयाः, frightened, बहु— । Qual. उरगराजरज्जवः । Here Malli says सरोषहुङ्कारपराङ्मुखीकृताः अतएव सभयाः—turned back by the growl and *therefore frightened*. The fact is they were frightened by the growl and *therefore turned back*—सरोषहुङ्कारेण सभयाः अतएव पराङ्मुखीकृताः । This misstatement of fact is not Malli's fault ; it is due to the bad wording of the verse. As the sloka stands, Malli could say nothing else.

8. प्रपेदिरे—प्र + पट् + लिट् इरे reached. कण्ठं प्रपेदिरे here means कण्ठे बबन्ध seized him by the neck. This is clear from the एव in प्रहर्तुरेव । But if सभयाः, then they have lost their power to enchain and will not fetter Varuna. The verse is therefore defective in thought. It is an unsuccessful attempt to imitate Kalidasa who says—“किञ्चायमग्निदुर्वारः पाणौ पाशः प्रचेतसः । सन्त्वेण हतवीर्यस्य फणिनो दैन्यमाश्रितः ॥”—*Kumara*.

9. Voice—...प्रहिताभिः...रज्जुभिः...कृताभिः सभयाभिः ( सतीभिः ) ।



57. *He relieved Yama's mount of its horns.*

परितमर्त्तुर्महिषोऽमुना धनुर्विधातुमुत्खातविषाणमण्डलः ।

हृतेऽपि भारे महतस्त्रपाभरादुवाह दुःखेन भृशानतं शिरः ॥ ५७ ॥

*Prak.*—परितमर्त्तुः महिषः दुःखेन भृशानतं शिरः उवाह [ Yama's bison carried with great difficulty his head that hung extremely low ]. Why so ?—भारे हृते अपि महतस्त्रपाभरात् भृशानतम् [ The burden of shame laid it low though the actual load was taken off ]. How taken off ?—अमुना उत्खातविषाणमण्डलः महिषः [ Ravana had plucked off the horns, thus relieving the head of the load ]. Was that done at fight ?—धनुर्विधातुम् [ No, he wanted a pair of stout and tough horns to make him a suitable bow and he got them from Yama's mount, ordinary horns not being strong enough for the strength of his arms ]. 57.

*Prose*—अमुना धनुः विधातुम् उत्खातविषाणमण्डलः परितमर्त्तुः महिषः भारे हृते अपि महतः त्रपाभरात् भृशानतं शिरः दुःखेन उवाह ॥ ५७ ॥

*Eng.*—The bison of the lord of the dead, with the range of his horns uprooted by him to make his bow with, carried his head with difficulty pressed down heavily as it was under the weight of great shame though the load was removed. *Or*—The bison...bow with, in grief bore his head very low under the weight...removed 57.

*Beng.*—রাবণ তাহার উপযুক্ত একখানি ধনু করিবে বলিয়া যমের মহিষের শৃঙ্গ উৎপাটন করিয়া লইয়াছে । ভার কমিয়া গিয়াছে বটে, কিন্তু গুরুতর লজ্জার ভরে মহিষ যেন আরও মাথা হেঁট করিয়া আছে ॥ ৫৭ ॥

*Expl.*—Ravana was on the look out for a good pair of horns for his bow. His choice fell on the pair on the head of Yama's mount and he forthwith plucked them off. They were a splendid pair and the bull was thus relieved of a big load off his head. Even then he of course went with his head low as is the habit with bisons. The poet surmises this is not *habit*, but the load of *shame* pressing his head down. 57.



*Malli.*—परितभर्तुंरिति । ‘अमुना’ रावणेन ‘धनुः’ शार्ङ्गं ‘विधातु’ निर्मातुम् ‘उत्खातम्’ उत्पाटितं ‘विषाणयोः’ शृङ्गयोः ‘मण्डलं’ वलरं यस्य सः ‘परितभर्तुः’ यमस्य ‘महिषः’ वाहनभूत इति भावः ‘भारे’ विषाणरूपे [ भृजो घञ् ] ‘हृते अपि महतः’, ‘वपा’ एव ‘भरः’ तस्मात् ततोऽपि दुर्भरादिति भावः<sup>१</sup> [ भृधातोः क्रेयादिकात् “ऋदोरप्” इति अप्रत्ययः<sup>२</sup> ] ‘भृशम्’ अत्यर्थम् ‘आनतं’ नम्रं ‘शिरः दुःखेन उवाह’ वहति स्म [ “असंयोगाल्लिट् कित्” इति कित्वात् “वचिस्वपि—” इत्यादिना सम्प्रसारणम्<sup>३</sup> ] ‘हृतेऽपि भारे नतम्’ इति विरोधः । तदनुप्राणिता चेयम् अवनति-हेतुत्वसाधर्म्यात् वपाभारत्वोत्प्रेक्षा<sup>४</sup> ] ॥ ५७ ॥

### NOTES ON MALLI

1. More unbearable than that ( the weight of the horns).
2. By the rule “ऋदो—” the affix is अप् attached to भृ of the कृगदि class.
3. उ is substituted for व by “वचि—” (*Char.*) because by “असंयोगात्—” the affix is supposed to have dropped क ।
4. There is विरोधालङ्कार in “हृतेऽपि—” । Enlivened by it there is also the उत्प्रेक्षा of the weight of shame because of its resemblance ( with *weight* ) in the matter of *pressing down*.

*Sara*—शार्ङ्गं कर्तुं रावणेन यमस्य महिषस्य शृङ्गे उत्पाटिते । तथाप्यसौ महिषः यत् नतशिरा एव याति, नायं तस्य स्वधर्मः किन्तु लज्जाभारेण नतं तस्य शिरः ॥ ५७ ॥

### CHARCHA

1. परित &c.—परा + इ + क्त कर्तरि परित the departed, the dead. परितानां भर्ता the lord of the dead, इतत्— । तस्य । Refers to यम । “धर्मराजः पितृपतिः समवर्त्ती परितराट् । कृतान्तो यमुनाभ्राता शमनो यमराट् यमः ॥” इत्यमरः ।

2. महिषः—यम is said to ride a bison. The ferocious nature of the beast perhaps led people to think that Death came mounted upon it.

3. धनुर्विधातुम्—वि + धा + तुमुन् भावे । The horns of a buffalo furnish the toughest kind of bow.

4. उत्खात &c.—उद + खन् + क्त कर्मणि उत्खात up-rooted. विषाण



Horn. मण्डल range, sweep. विषाणयोः मण्डलम् the sweep of the horns, इतत्—। उत्खातं विषाणमण्डलम् अस्य, बहु—। Qual. महिषः।

5. भारे—भरति एतम् इति भृ (भ्वादि) + घञ् कर्मणि भारः weight, i. e., of the horns. तस्मिन्। भावे ७मी।

6. वपा &c.—वप + अङ् भावे वपा shame. भृणाति एतम् इति भृ (कृगादि) + अप् भावे भरः weight. वपारूपो भरः, कर्मधा—like शाकपार्थिव। तस्मात्। हेतौ ५मी।

7. उवाह—वह + लिट् णल् carried. वहति-ते, उवाह-ऊहे, वच्चाति-ते, अवाचीत्—अवोढ। Malli's rule “असंयो—” means that लिट् affixes that have not dropped प (पित्) are deemed as having dropped क (कित्) when coming after roots that are not संयोगान्त। वह is such a root, no doubt; but णल् is पित्, hence the rule ‘असं-योगात्—’ does not apply to it. “वचिस्वपि—” means that वच, स्वप and roots of the यजादि class change य, व &c., into इ, उ &c. (सम्प्रसारणम्) before a कित् affix. But as pointed out, णल् not being कित् at all this rule also is quoted under a misapprehension. Here we have वह + णल् = ववाह to start with. Now comes the rule “लिटि अभ्यासस्य उभयेषाम्” which means that in लिट् there is सम्प्रसारण in the अभ्यास of both वच्चादि roots and ग्रह्यादि roots, वह is of the वच्चादि class. Thus : changing the leading व into उ we have उवाह।

8. दुःखेन—दुःख difficulty. तेन with difficulty. प्रकृत्यादि श्या or करणे श्या।

9. भृशानतम्—भृश much. आ + नम् + क्त कर्त्तरि आनत stooping भृशम् आनतम् stooping very low, सुप सुपा, Qual. शिरः। This is the habit of the buffalo; he walks with the head low. See Expl.

10. Voice—...महिषेण...ऊहे।

58. The Sun moderated his heat in Ravana's harems.

सृशन् सशङ्कः समये शुचावपि स्थितः कराग्रैरसमग्रपातिभिः।

अघर्मघर्मोदकविन्दुमौक्तिकैरलञ्चकारास्य वधूरहस्करः ॥ ५८ ॥

Prak.—अहस्करः अस्य वधूः अलञ्चकार [ The sun himself acted as a decorator to the wives of Ravana ]. How could the sun



decorate his wives ?—अवर्मधर्मोदकविन्दुमौक्तिकैः अलञ्चकार [ Drops of sweat stood on the forehead of the damsels though they did not feel the heat ; and these looked like clusters of pearls placed there by the sun the decorator ]. Why did they not feel the heat ?—शुचौ समये अपि असमग्रपातिभिः कराग्रैः स्पृशन् अहस्कारः [ Even in the summer, the sun touched the damsels lightly without developing the full strength of his heating rays ]. Why so ?—सशङ्कः अहस्कारः [ He dreaded Ravana's anger. Should the damsels complain of heat, the monster would heap indignities on him ]. 58.

*Prose.*—अहस्कारः शुचौ समये स्थितः अपि असमग्रपातिभिः कराग्रैः सशङ्कः स्पृशन् अवर्मधर्मोदकविन्दुमौक्तिकैः अस्य बधूः अलञ्चकार । Or place सशङ्कः before अहस्कारः ॥ ५८ ॥

*Eng.*—The frightened day-maker (sun) decorated his wives with pearls of drops of perspiration not caused by heat touching them with the tips of his beams which alighted but partially though he stood in the summer season. 58.

*Beng*—ग्रीष्मकालेऽपि सूर्यादेव रावणेर महिषीदिगके अलङ्कृतं किरणं भवेत् भवेत् स्पर्शं करितेन ओ तापं व्यातिरेकेणैव धर्मविन्दुं उत्पादनं करिष्यां येन मृत्तुजालेनैव अलङ्कृतं करितेन ॥ ५८ ॥

*Expl.*—Even in summer the Sun dreaded to let Ravana's wives feel the full intensity of his rays. The slight heat he sent out studded their foreheads with drops of sweat no doubt, but methinks these he meant to serve the purposes of decorative beads of pearls. Also see *Prak.*

*Malli.*—स्पृशन्निति । अहः करोतीति 'अहस्कारः' सूर्यः [ "दिवाविभानिशा—" इत्यादिना टप्रत्ययः । कस्कादित्वात् सत्वम्<sup>१</sup> ] 'शुचौ समये' ग्रीष्मकाले अनुपहते आचारे च 'स्थितः अपि' [ "शुचिः शुद्धेऽनुपहते शङ्कराषाढयोरपि । ग्रीष्मे हुतवहेऽपि स्यात्" इति विश्वः । "समयाः शपथाचारकालसिद्धान्तसंविदः" इत्यमरः ] 'असमग्रपातिभिः' सङ्कुचितवृत्तिभिरित्यर्थः 'कराणाम्' अंगुलीनां, हस्तानाञ्च 'अग्रैः' [ "बलिहस्तांशवः कराः" ]



इत्यमरः ] 'सशङ्कः स्पृशन्' अविश्वासभयादिति भावः 'अघर्माः' अनुष्णाः 'घर्मोदक-  
विन्दवः' खेदोदविन्दवः [ "मन्यौदन—" इत्यादिना विकल्पात् उदकशब्दस्य उदादेशा-  
भावः २ ] तैरेव 'सौक्तिकैः अस्य बधूः अलञ्चकार' ग्रीष्मे तद्गयात् नासह्यं तपति  
इत्यर्थः [ अत्र प्रस्तुतसूर्यविशेषणमात्रमात्रमात्रात् अप्रस्तुतप्रसाधकप्रतीतेः समासोक्ति-  
रलङ्कारः ३ ] ॥ ५८ ॥

### NOTES ON MALLI

1. ट is the affix by "दिवा—" (*Char*). The स is substituted because the word is of the कस्कादि class. 2. उदक does not become उद because this is optional by "मन्य—" (*Char*). 3. Here the अलङ्कार is समासोक्ति because the idea of a decorator, which is foreign to the context, is raised from similarity in the qualifying epithets only, of the sun, which is the subject matter of the verse.

*Sara*—ग्रीष्मेऽपि सृदुनैव करेण स्पृशन् रविः रावणबधूः सुक्ताभिरिव खेद-  
विन्दुभिः अलञ्चकार ॥ ५८ ॥

### CHARCHA

*N. B.*—The epithets are chosen so as to apply to the sun and also to the decorator.

1. स्पृशन्—स्पृश + शृत् touching ( applies equally to both ).
2. सशङ्कः—शङ्कया सह with apprehension. Qual. अहस्करः ।
3. समये—समय time (Sun). also conduct (decorator). तस्मिन् ।  
अधि ७मी ।
4. शुचौ—शुचि summer, also blameless. तस्मिन् । Qual. समये ।
5. स्थितः—स्था + क्त कर्त्तरि वर्त्तमाने continuing. शुचौ समये स्थितः  
प्रसाधकः=the decorator of unblameable conduct. Even he was स्पृशन् सशङ्कः, for who knows what report will reach Ravana ( अविश्वासभयात् ) ।
6. कराग्रैः—कर rays, also hand. अग्र tip. It is not easy to realise what is meant by the tip of a ray. For the hand, the tip is the fingers. करस्य अग्राणि कराग्राणि tips of rays, also fingers ; इतत् । तैः । इया करणे ।



7. असमग्र &c.—सङ्गतम् अग्रेण समग्रम् whole, प्रादितत्—। न समग्रम्, नञ्त्तत्—। असमग्रं यथा तथा पतन्ति इति असमग्र + पत् + णिनि कर्त्तरि साधु-कारिणि असमग्रपातौनि lightly touching, उपपदतत्—। तैः। Qual. करायैः।

8. अधर्म &c.—धर्म hot, sweat. “धमेः स्यादातपे ग्रीष्मेऽप्युष्णस्येदाश्विनोरपि” इति कोषः। सुक्ता pearl ; सुक्ता एव इति सुक्ता + ठक् स्वार्थे सौत्तिकानि pearls. न धर्माः अधर्माः not hot. नञ्त्तत्—। उदकस्य बिन्दवः, उदक-बिन्दवः or उदबिन्दवः drops of water, इतत्—। धर्मस्य उदकबिन्दवः drops of water generated by sweat, इतत्—। Or better thus :—धर्मस्य उदकानि धर्मोदकानि ; तेषां बिन्दवः। अधर्माः धर्मोदकबिन्दवः, कर्मधा—। तद्रूपाणि सौत्तिकानि, कर्मधा—like शाकपार्थिव। तैः। श्या करणे। Malli's rule is “मन्यौदनसक्तुबिन्दुवज्रभारहारवीवधगाहेषु च”—उदक becomes उद optionally if मन्य, ओदन &c., follow in a compound.

9. अलञ्चकार—अलम् implies भूषण। अलम् + कृ + लिट् णल् decorated. Not a compound though अलम् is a गति। This is owing to the prohibition “उपपदमतिङ्” which excludes a तिङन्त उत्तरपद।

10. अहस्करः—अहः करोति इति अहन् + कृ + ट कर्त्तरि the day-maker i. e., the sun. Here अहन्कर = अहर्कर = अहःकर। The last form is changed into अहस्कर because the word is included in the कस्कादि list. Malli's rule in full is “दिवा-विभा-निशा-प्रभा-भास्-कार-अन्त-अनन्त-आदि-बहु-नान्दो-कि-लिपि-लिबि-बलि-भक्ति-कर्म-विव-क्षेव-संख्या-जङ्घा-बाहु-अहर्-यत्-तत्-धनुस-अरुःषु”।

11. Voice—अहस्करेण...स्थितेन...सशङ्गेन स्पृशता...बभूवः अलञ्चक्रिरे।

12. Remark—The service rendered by the Sun is described in a much more attractive style by Kalidasa thus :—“पुरे तावन्तमेवास्य तनोति रविरातपम्। दौर्घिकाकमलोन्मेषो यावन्मात्रेण साध्यते ॥”—Kumara.

59. The moon ministered to his passions.

कलासमग्रेण गृहानमुञ्चता

मनस्विनीरुत्कयितुं पटीयसा।

विलासिनस्तस्य वितन्वता रतिं

न नर्मसाचिव्यमकारि नेन्दुना ॥ ५८ ॥



*N. B.*—Indelicate. We comment briefly.

*Prak.*—इन्दुना तस्य नर्मसाचिव्यं न चकारि न । कस्य नर्मसाचिव्यम् ?—  
विलासिनस्तस्य । किम्भूतेन इन्दुना अकारि ?—रतिं वितन्वता । किमायातमेतेन ?—  
मनस्विनीरुत्कयितुं पटीयसा इन्दुना । कथं पुनर्वितन्वते रतिः ?—कलासमग्रेण  
गृहान् असुच्यता इन्दुना ॥ ५८ ॥

*Prose*—कलासमग्रेण गृहान् असुच्यता मनस्विनीः उत्कयितुं पटीयसा रतिं  
वितन्वता इन्दुना विलासिनः तस्य नर्मसाचिव्यं न अकारि न ॥ ५८ ॥

*Malli.*—कलासमग्रेणेति । ‘कलाभिः’ षोडशांशैः शिल्पविद्याभिश्च ‘समग्रेण’  
सम्पूर्णेन [ “काले शिल्पे वित्तवृद्धौ चन्द्रांशे कलने कला” इति वैजयन्ती ] ‘गृहान्  
असुच्यता’ सदा तद्गृहेष्वेव वसता । दण्डभयात्, सेवाधर्मत्वाद् इति भावः । ‘मन-  
स्विनीः’ मानिनीः ‘उत्काः’ उत्सुकाः कर्तुम् ‘उत्कयितुम्’ [ “उत्क उन्मनाः” इति  
निपातनात् उत्कशब्दात् “तत्करोति—” इति ग्यन्तात् तुमुन् ] ‘पटीयसा’ मानभेद-  
चतुरेण इत्यर्थः । कुतः ?—‘रतिं वितन्वता’ चन्द्रिकाभिः चतुरोक्तिभिश्च रागं  
वर्द्धयता ‘इन्दुना विलासिनः’ विलासनशीलस्य [ “वौ कषलस—” इत्यादिना घिणुन्  
प्रत्ययः ] ‘तस्य’ रावणस्य ‘नर्मसाचिव्यं’ क्रीडासम्बन्धधिकारित्वे सचेष्टत्वम् [ “लीला  
क्रीडा च नर्म च” इत्यमरः ] ‘न अकारि’ इति ‘न’ किञ्च अकारि एव इत्यर्थः ।  
अनौचित्यात् प्राप्तनर्मसाचिव्यनिषेधनिवारणार्थं नञ्ङ्यम् [ “सम्भाव्यनिषेधनिवर्त्तने  
नञ्ङ्यम्” इति वामनः । अव इन्दोः प्रकृतस्य अप्रकृतेन नर्मसाचिवेन श्लेषः ] ॥ ५८ ॥

## CHARCHA

1. कला &c —कला the sixteenth part, also fine arts. समग्र  
entire, full ; also perfect ( sl. 58 ). कलाभिः समग्रः । सुप् सुपा । तेन ।  
Qual. इन्दुना ।

2. उत्कयितुम्—उत्काः कर्तुम् इति उत्का + णिच् + तुमुन् भावे ।

3. पटीयसा—अतिशयेन पटुः इति पटु + इयसुन् पटीयान् । तेन ।

4. विलासिनः—वि + लस + घिणुन् कर्त्तरि विलासौ । तस्य ।

5. वितन्वता—वि + तन + शट् वितन्वत् । तेन ।

6. नर्म etc.—सचिवस्य भावः साचिव्यम् । नर्मणि साचिव्यम्, सुप् सुपा ।

7. अकारि—कृ + लुङ् त कर्मणि । Conj. App.



8. *Voice*—...समयः...अमुच्चन्...पट्टीयान्...वितन्वन् इन्दुः...अकार्षीत् ।

9. *Remark*—This is a poor paraphrase of Kalidasa's "सर्वाभिः सर्वदाचन्द्रस्तं कलाभिर्निषेवते । नादत्ते केवलां लेखां हरचूडामणि-स्थिताम् ॥"—*Kumara*.

60. *He wanted some ivory and pulled out a tooth of Ganesa.*

विदग्धलीलोचितदन्तपत्रिकाविधित्सया नूनमनेन मानिना ।

न जातु वैनायकमेकमुद्धृतं विषाणमद्यापि पुनः प्ररोहति ॥६०॥

*Prak.*—एकं वैनायकं विषाणम् अद्यापि न पुनः प्ररोहति [Even now one of the tusks of Ganesa does not grow again]. How did he lose it?—नूनं मानिना अनेन जातु उद्धृतं विषाणम् [I am sure, Ravana, arrogant as he was, some day had plucked it by force and since then it has not grown again]. Why did he want to possess the tusk?—विदग्धलीलोचितदन्तपत्रिकाविधित्सया उद्धृतं विषाणम् [He wanted to make of it thin slices of ivory for the sport of sprightly girls]. 60.

*Prose*—मानिना अनेन विदग्धलीलोचितदन्तपत्रिकाविधित्सया नूनं जातु उद्धृतं वैनायकम् एकं विषाणम् अद्यापि न प्ररोहति ॥ ६० ॥

*Eng.*—A tusk of Vinayaka, surely drawn out sometime by him the haughty one, to make sheets of ivory suitable for the sport of sprightly girls, even now does not grow again. 60.

*Beng.*—बिलासिनीगणेश कर्णभूषण प्रस্তুत करिबे बलिया मानी रावणई कोनओ दिन गणेशेर एक दाँत तुलिया लईया थाकिबे, से दाँत अद्यापि आर उठितेछे ना ॥ ६० ॥

*Expl.*—See *Eng.* and *Prak.* above.

*Malli*—विदग्धेति । 'मानिना' अहङ्कारिणा 'अनेन' रावणेन 'विदग्धलीलाः' चतुरविलासिन्यः इत्यर्थः तासाम् 'उचिताः' च ताः 'दन्तपत्रिकाः' च कर्णभूषणानि । 'विलासिनीविभ्रमदन्तपत्रिका' इति साधीयान् पाठः [ अन्यथा विप्रकृतार्थप्रतीतिकत्वेन कष्टाख्यार्थदोषापत्तेः । "कष्टं तदर्थ्यावगमो दूरायत्तो भवेत्—" इति लक्षणात् <sup>१</sup> ] । 'विलासिनीनां' याः 'विभ्रमदन्तपत्रिकाः' विभ्रमार्थानि यानि दन्तमयपत्राणि [ विभ्रम-दन्तशब्दयोः ( ? ) षष्ठीसमासप्रत्ययवसानात् तादर्थ्यलाभः<sup>२</sup> ] तासां 'विधित्सया'



विधातुमिच्छया [ विपूर्वात् दधाते: “सनिमीमा—” इत्यादिना अच इस् । “सः सि” इति तकारः । “अव लोपोऽभ्यासस्य” इत्यभ्यासलोपः । ततः “स्त्रियाम्” इत्यनुवृत्तौ “अ प्रत्ययात्” इत्यकारप्रत्यये टाप्<sup>३</sup> ] ‘नूनं’ निश्चितं ‘जातु’ कदाचिदपि [ “कदाचिज्जातु” इत्यमरः ] ‘उद्धृतम्’ उत्पाटितं विनायकस्य गणेशस्य इदं ‘वैनायकम् एकं विषाणं’ दन्तः [ “विषाणं पशुशृङ्गे स्यात् क्रीडादिरददन्तयोः” इति विश्वः ] ‘अद्यापि पुनः न प्ररोहति’ न प्रादुर्भवति [ प्रपूर्वात् रुह प्रादुर्भावे इत्यस्मात् लट् ] किमन्यदकार्यम् अस्य इति भावः । एतदन्यथा ( ? ) कथं गजाननस्य एकदन्तत्वम् । उत्प्रेक्ष्यते नूनमिति ] ॥ ६० ॥

### NOTES ON MALLI

1. Otherwise the defect of thought called कष्ट comes in because the perception of meaning is far away. The definition is—“It is named कष्ट if the realisation of the sense is far away”. 2. It ends in a षष्ठी समास between विभ्रम and दन्त (?) hence we get तादर्थ्याः । 3. The vowel of धा preceded by वि becomes इस् (इ) by “सनि—” (*Char.*) ; त is substituted by “सः सि” (*Char.*) ; the अभ्यास disappears by “अव—” (*Char.*). Next अ being the affix by “अ प्रत्ययात्” read with “स्त्रियाम्” we get टाप् । 4. By नूनम् he introduces the surmise “Otherwise how could Gajanana have a single tusk only ?”

*Sara*—जानासि भोः कथमेकदन्तो गणेशः ? अपरस्तस्य दन्तो रावणेन उत्पाद्य गृहीतः पत्नीनां दन्तपत्रं करिष्यतीति ॥ ६० ॥

### CHARCHA

1. विदग्ध &c.—विदग्ध clever चतुर । लीला graceful movement विलास । उचित suited. दन्तपत्र ear-drop ; दन्तपत्र + कन् + स्वार्थे स्त्रियाम् दन्तपत्रिका । विधातुम् इच्छा इति वि + धा + सन् + अ भावे स्त्रियां विधित्सा desire to make. Malli has विदग्धलीलाः sprightly girls चतुर-विलासिन्यः । We proceed thus to get this meaning—लीलाः सन्ति आसाम् इति लीला + अच् मत्वर्थे लीलाः graceful girls विलासिन्यः । विदग्धाः लीलाः, कर्मधा— । Or—विदग्धानां लीलाः विदग्धलीलाः the grace of



sprightly girls, इतत्—। ताः सन्ति आसाम् इति विदग्धलीला + अच् सत्वर्थे विदग्धलीलाः ; तासाम् उचिताः विदग्धलीलोचिताः, इतत्—। तादृश्यः दन्तपत्रिकाः, कर्मधा—। विदग्धलीलोचितदन्तपत्रिकाणां विधित्सा, इतत्—। तथा। हेतौ श्या। Malli deems it very round about to have विदग्धलीला in the sense चतुरविलासिनी because विदग्ध is restricted to males and females only. So लीला cannot be विदग्ध ; he therefore proposes to read विलासिनीविभ्रमदन्तपत्रिका—a line taken from Kalidasa This is thus dissolved. विलास grace. सा अस्ति आसाम् इति विलास + इनि सत्वर्थे विलासिनी a graceful girl. विभ्रम grace. विलासीनीनां विभ्रमः इतत्—। तस्य दन्तपत्रिका, तादृश्ये षष्ठीसमास like अश्वघास ( see note 2 on Malli ). The rules for विधित्सा are—(i) “सनि मीमाधुरभलभशकपतपदाम् अच इस्” —When सन् is attached, the vowel of मी, मा &c. becomes इस् । Thus वि + धा + सन् = वि + धा + धा + सन् = वि + धा धिस् + सन् । Now comes the next rule (ii) “सः सि आर्द्धधातुके” —स becomes त if स follows in an आर्द्धधातुके । Thus वि + धा + धित् + सन् । Lastly by “अव—” —the अभ्यास disappears in this connection. Thus वि + धित् + सन् = विधित्स—सन्नन्त धातु ।

2. मानिना—मननम् इति मन + घञ् भावे मानः pride. सः अस्ति अस्य इति मान + इनि सत्वर्थे मानी proud, haughty. तेन । Through *pride* ( मान ) he would not think of the tusk of any ordinary elephant for his purpose ; but would have the foremost tusk under creation, *viz*, the tusk of Ganesa himself.

3. वैनायकम्—विनयति अपाकरोति विघ्नान् इति वि + नौ + खल् कर्त्तरि विनायकः a name of Ganesa. “विनायको विघ्नराजः” इत्यमरः । तस्य इदम् इति विनायक + अण् वैनायकम् । Qual. विषाणम् ।

4. उद्धृतम्—उद् + ह् or धृ + क्त कर्मणि up-rooted.

5. प्ररोहति—प्र + रुह + लट् तिप् sprouts. Conj. App.

6. Voice—...उद्धृतेन वैनायकेन एकेन विषाणेन...प्रहस्यते ।

Or. The Wind alone was his favourite.

निशान्तनारीपरिधानधूमनस्फुटागसाप्यूरुषु लोलचक्षुषः ।

प्रियेण तस्यामपराधबाधिताः प्रकम्पनेनानुचक्ष्मिरे सुराः ॥६१॥

N. B.—Indelicate. Malli alone follows.



*Prose*—निशान्तनारीपरिधानधूननस्फुटागसा अपि ऊरुषु लोलचक्षुषः तस्य प्रियेण प्रकम्पनेन अनपराधबाधिताः सुरा अनुचकम्पिरे ॥ ६१ ॥

*Malli.*—निशान्तेति । ‘निशान्त’ गृहम् [ “निशान्तं गृहशान्तयोः” इति विश्वः ] तत्र याः ‘नार्यः’ शुद्धान्तस्त्रिय इत्यर्थः तासां ‘परिधानानि’ अन्तरौयाणि [ “अन्तरौयोपसंव्यानपरिधानान्धोऽ’ शुक्रे” इत्यमरः ] तेषां ‘धूननं’ चालनम् [ धूजो ग्यन्तात् ल्य ट् । “धूज्प्रौजोर्नुक् वक्तव्यः” इति नुक् ] तेन ‘स्फुटागसा’ व्यक्तापराधेन ‘अपि’ अन्तःपुरद्रोहस्य महापराधत्वादिति भावः । ‘ऊरुषु’ तासां सक्थिषु ‘लोलचक्षुषः’ सदृशदृष्टेः [ “सक्थि क्लीवे पुमानूरुः” इति “लोलश्चलसदृश्ययोः” इति चासरः ] अतएव ‘तस्य’ रावणस्य ‘प्रियेण’ प्रमोदास्पदभूतेन । अङ्गीकृता स्नानिर्न दोषाय इति न्यायात् इति भावः । ‘प्रकम्पनेन’ वायुना ‘अनपराधे’ अपराधाभावेऽपि ‘बाधिताः’ राजपुरुषैरिति शेषः ‘सुराः अनुचकम्पिरे’ । स्वयम् उपायेन अन्तः प्रविश्य अनपराधबाधानिवेदनेन मोचयता वायुना अनुकम्पितम् ( ? ताः ) इत्यर्थः । एकस्य वैदग्ध्यात् बहवो जीवन्ति इति भावः ॥ ६१ ॥

62. *Fire paled in his presence.*

तिरस्कृतस्तस्य जनाभिभाविना मुहुर्महिम्ना महसां महीयसाम् ।

बभार बाष्पे द्विगुणीकृतं तनुस्तनूनपाद् धूमवितानमाधिजैः ॥ ६२ ॥

*Prak.*—तनूनपात् धूमवितानं बभार [ Fire in his house always exhibited a canopy of smoke ]. So it does everywhere before it is properly lighted—आधिजैः बाष्पैः द्विगुणीकृतं धूमवितानं बभार [ But in the house of Ravana, Fire shed tears of grief which added to the volume of smoke ]. Whence is the grief ?—जनाभिभाविना महिम्ना तिरस्कृतः ( अतएव ) तनुः तनूनपात् [ There Fire was dim because overpowered by the majesty that put every one to shade. Hence the grief ]. Majesty of what ?—तस्य महीयसां महसां महिम्ना मुहुः तिरस्कृतः [ It was the majesty of Ravana’s mighty lustre that overpowered Fire who took it greatly to heart and shed tears ]. 62.

*Prose*—तस्य जनाभिभाविना महीयसां महसां महिम्ना तिरस्कृतः ( अतएव ) तनुः तनूनपात् आधिजैः बाष्पैः द्विगुणीकृतं धूमवितानं बभार ॥ ६२ ॥



*Eng.*—Fire, greatly overpowered and therefore dimmed, by the majesty of his mighty lustre that put all others to shade, bore a canopy of smoke doubled by tears born of grief. 62.

*Beng.*—রাবণের তেজ সকল তেজকেই অভিভূত করিত। অগ্নি অভিভূত হইয়া দুঃখে চক্ষের জল ফেলিতেন, ধূম দ্বিগুণ বৃদ্ধি পাইত ॥ ৬২ ॥

*Expl.*—See *Eng.* and *Pra*k.

*Malli.*—তিরস্কৃত ইতি। কিञ্চ ‘তস্য’ রাবণস্য ‘জনাভিভাবিনা’ লোকতির-  
স্কারিণা ‘মহীয়সাম্’ অতিমহতা ‘মহসা’ তেজসা ‘মহিনা’ মহত্বেন [ “পৃথ্বাদিভ্য  
ইমনিচ্ বা” ইতি ইমনিচ্ ] ‘মুহু: তিরস্কৃত:’ অতএব ‘তনু:’ ক্লশ: তনুং ন পাতয়তি  
জাঠরূপেণ শরীরং ধারয়তি ইতি ‘তনুনপাত’ অগ্নি: ইতি স্বামী [ “নভাট্—”  
ইत्याদিসূত্রেণ নিপাতনাৎ নজো ন লোপামাব:¹] ‘আধিজৈ:’ দু:খোত্থৈ: ‘বাধৈ:’ নি:শ্বাসো-  
ষ্মি: [ “বাধো নেত্রজলোক্ষণো:”, “পুংস্যাধির্মানসী ব্যথা” ইতি विश्वामरौ ] দ্বৌ গুণৌ  
আবৃত্তৌ यस্য স ‘দ্বিগুণ:’ তত: চি:। ‘দ্বিগুণীকৃতং’ দ্বিরাবৃত্তম্ [ “গুণস্বাবৃত্তিশব্দা-  
দিজ্যেन्द्रিয়ামুখ্যতন্তুषु” ইতি वैजयन्ती ] ‘ধূমবিতানং’ ধূমমण्डलं ‘বভার’। অগ্নিরপি  
তৎসন্নিধৌ নিস্লেজস্কৌ ধূমায়মান আস্ত ইত্যর্থ: [ ধূমদ্বৈগুণ্যাসম্বন্ধে সম্বন্ধাभिधानात्  
अतिशयोक्ति:² ] ॥ ৬২ ॥

### NOTES ON MALLI

1. নজ্ does not elide ন owing to নিপাতন in the rule “নভাট্—” (*Char*). 2. We have অতিশয়োক্তি because doubling of smoke is stated even though it is absent.

*Sara*—See Malli “অগ্নিরপি...আস্ত”।

### CHARCHA

1. তিরস্কৃত:—তিরস্ + ক্ত + ক্ত কৰ্ম্মণি overpowered. গতিতত্—( See under তিরস্ক্রিয়া, Sl. 34 ). Qual. তনুনপাত্।

2. জন &c.—অভিভূতবান্ ইতি অভি + ভূ + ণিনি কৰ্ত্তরি তাচ্ছীল্যে ভূতে অভিভাবী that which overpowered. জনানাম্ অভিভাবী, ইতত্—। Or জনান্ অভিভূতবান্ জনাভিভাবী, উপপদতত্—। Malli’s equivalent লোক-তিরস্কারিণা should be taken in a *past* sense. It must not be



supposed that णिनि is used in the *present* tense only. Compare गिरिराजगुहाविदारि used in a *past* sense with respect to the waters of the Ganges. Vamana however restricts अभिभावी to the past only. “अभिभावी भूते”—*Kasika*.

3. महिम्ना—महतो भाव इति महत् + इमनिच् महिमा majesty. तेन । अनुक्ते कर्त्तरि श्या ।

4. सह्यीयसाम्—अतिशयेन महत् इति महत् + ईयसुन् सह्यीयः of supreme majesty. तेषाम् । Neuter because it qualifies महस् in the neuter. The comparison is with other महस् ।

5. बभार—भृ + लिट् णल् showed, carried. विभर्त्ति-विभृते, बभार-विभराच्चकार &c. बभू, भरिष्यति-ते, अभार्षीत्-अभृत ।

6. बाष्पैः—बाष्प exhalation, vapour ऊ(उ)ष्मन् ( Malli ). But नेत्रजल seems to suit better.

7. द्विगुणौ &c.—द्वौ गुणौ अस्य द्विगुणम् doubled, बहु— । अद्विगुणं द्विगुणं सम्पद्यमानं कृतम् इति द्विगुण + चि + क्त + क्त + कर्मणि, गतितत्— । तत् । Qual. धूमवितानम् ।

8. तनूनपात्—न पातयति इति नञ् + पत् + णिच् + क्तिप् कर्त्तरि नपात् that which does not cause to perish, नञ्त्— । तन्वाः नपात् that which preserves the body, दत्तत्— । तनून् न पाति as given by स्वामी is only explanatory. A तत्पुरुष cannot usually be had of three words. Nor can we have सुप्सुपा because this also is restricted to two words only. In नपात् the नञ् remains unchanged ( See “नञ्पाट्—” under नाकिनाम् ( Sl. 45 ). Note the distinction of sense in तनु and तनू । तनु meaning अल्प small, is क्खान्त । “तनुः काये क्लेशेऽप्ये च” । तनु meaning काय body may have optionally a short or long vowel. “स्त्रियां सूक्तिस्तनुस्तनूः” । Bhattoji derives it as पाति इति पा + शट् पात् preserver. न पात् &c. We do not get पान् owing to निपातन । The Vritti however attaches क्तिप् and adds तुक् by निपातन “न पाति न पालयति वा नपात् क्तिवन्तः”—*Kasika*. Haradatta condemns the reading “नपात् शवन्तः” as an अपपाठ । “अपपाठोऽयं पादिति क्तिवन्त इति पाठः”—*Padamanjari*. Decline तनूनपात् पातौ पातः &c. like भूम्भत् । If शवन्त, then तनूनपात् ( not तनूतपान् because नपात् occurs in the rule as a निपातन and तदन्तविधि is



available here ) तनूनपान्तौ तनूनपान्तः &c. It may however be justly argued that निपातन is merely a sanction for an irregular form and should not be construed as a bar to the regular form. In that case say तनूनपात्-पान् पान्तौ पान्तः &c.

9. धूम &c.—बितान a mass मण्डल ( Malli. ) ; or a *canopy*. धूमस्य बितानम्, इतत्—। तत् ।

10. आधिजैः—आधौयते इति आ+धा+कि कर्मणि आधिः sorrow. आधिः जाताः इति आधि+जन्+ड कर्त्तरि भूते आधिजाः arising from grief, उपपदतत्—। तैः । Qual. बाष्पैः ।

11. *Voice*—तिरस्कृतेन...तनुना तनूनपाता...बध्ने ।

63. *The snakes at Patala too felt his prowess.*

परस्य सर्माविधमुज्झतां निजं द्विजिह्वादोषमजिह्वागामिभिः ।  
तमिदमाराधयितुं सकर्णकैः कुलैर्न भेजे फणिनां भुजङ्गता ॥६३॥

*Prak.*—फणिनां कुलैः भुजङ्गता न भेजे [ The whole host of snakes renounced the characteristics of their race ]. What do you mean ?—अजिह्वागामिभिः सकर्णकैः कुलैः न भेजे [ They walked upright and did no longer move obliquely ; besides they put forth ears like ordinary human beings ]. What was all that for ?—इदं तम् आराधयितुम् [ They hastened to serve and win over the mighty Ravana the blaze of whose majesty overawed them. Deafness and oblique motion are disqualifications in a servant ; hence the change ]. What of their split tongue ?—परस्य सर्माविधं निजं द्विजिह्वादोषम् उज्झतां फणिनां कुलैः [ This defect was the first to to be rectified because it struck into the vitals of others ]. 63.

*Prose*—इदं तम् आराधयितुं परस्य सर्माविधं निजं द्विजिह्वादोषम् उज्झतां फणिनाम् अजिह्वागामिभिः सकर्णकैः कुलैः भुजङ्गता न भेजे ॥ ६३ ॥

*Eng.*—Of snakes, that began renouncing their natural defect of having two tongues that rend the vitals of others, the entire host, moving obliquely no longer, and becoming endowed with ears to serve his blazing self, did not resume the characteristics of snakes.



*Beng.*—তেজে প্রদীপ্ত রাবণের সেবার জন্ত সর্পগণ পরের মন্মভেদী দ্বিজিহ্বতা দোষ ত্যাগ করিল। কর্ণ সমন্বিত হইয়া পড়িল, বক্রগমন পরিহার করিল। এক কথায় তাহারা ভুজঙ্গভাববর্জিত হইয়া গেল ॥ ৬৩ ॥

*Expl.*—The tyranny of his rule was felt in the nether worlds also. The snakes who are the residents there had to renounce their character and serve him in human form. Also see *Prak.* and *Trans.* 63.

*Malli.*—পরসেৱতি। কিञ্চ ‘ইজ্জ’ দীপ্তম্ উগমিত্যর্থঃ [ ইন্ধী দীপ্তৌ কৰ্ত্তৃ-  
ক্তাঃ<sup>১</sup> ] ‘তং’ রাবণম্ ‘আরাধয়িতু’ সেবিতু ‘পরস্য’ স্বৈতরস্য ‘মর্মাণি’ হৃদয়াদিজীব-  
স্থানানি কুলাচারব্রতানি চ ‘বিধ্যতি’ ভিনতি ইতি ‘মর্মাণি’ [ বিধ্যতে: ক্টিপ্।  
“গ্রহি জ্যা—” ইতি সম্ভসারণম্। “নহিৱতি—” ইত্যাदिনা পূর্বস্য দীর্ঘঃ<sup>২</sup> ] তং  
‘মর্মাণি’ নিজং স্বীয়ং ‘দ্বিজিহ্বতায়াং’ সর্পত্বে যৌ ‘দোষঃ’ দৃষ্টবিষত্বাদিঃ তম্। অন্যত্র  
‘দ্বিজিহ্বতা’ পিশুনতা [ “দ্বিজিহ্বৌ সর্পসূচকৌ” ইত্যমরঃ ] সা এৱ ‘দোষঃ’ তম্  
‘উজ্জ্বতাং’ ত্যজতাং ‘ফণিনাং’ সম্বন্ধিভিঃ ‘অজিহ্বগামিভিঃ’ করচরণাদিমদ্বিগ্রহধারি-  
ত্বাৎ ঋজুগতিভিঃ অকপটচারিভিঃ তথা কণাভ্যাং সহ বৰ্ত্তন্তে ইতি ‘সকর্ণকাঃ’ তৈঃ  
চত্বঃশ্রবস্বং বিহায় আৱিস্কৃতকর্ণৈঃ ইত্যর্থঃ [ “তেন সহিতি তুল্যযোগে” বহুব্রীহিঃ।  
“শ্রেণাৱিভাষা” ইতি কপ্<sup>৩</sup> ]। অন্যত্র কর্ণয়তি সৰ্বং শৃণোতি ইতি কর্ণকৌ নিয়ন্তা  
[ কর্ণয়তেৰ্ণুল্ ] ততঃ পূর্বৱৎসমাसे ‘সকর্ণকৈঃ’ সনিয়ামকৈঃ ইত্যর্থঃ ‘কুলৈঃ’ বর্গৈঃ  
‘ভুজঙ্গতাং’ সর্পতাং বিটত্বञ্চ [ “ভুজঙ্গৌ বিটসর্পয়োঃ” ইতি হলায়ুধঃ ] ‘ন মেজে’ ত্যক্তা।  
ভুজৈর্গচ্ছন্তি ইতি ভুজঙ্গাঃ [ “—গমে: সুপি—”। “খচ্ চ ভিহা ৱাচ্যঃ”<sup>৪</sup> ]।  
তস্মিন্নিয়ন্তরি খলৈঃ খলত্বমপি সর্পৈঃ সর্পত্বমপি বিহায় বেষভাৱক্রিয়াভিঃ সৌম্যত্বং  
শ্রিতম্ ইত্যর্থঃ [ অৱ প্রস্তুতসর্পবিশেষণসাম্যাৎ অপ্রস্তুতখলব্যৱহারপ্রতীতে: সমা-  
সৌক্তিঃ<sup>৫</sup> ] ॥৬৩॥

### NOTES ON MALLI

1. The root ইন্ধ means ‘to blaze.’ The ক্ত is in the কৰ্ত্তৃ-  
ৱাচ্য। 2. ক্টিপ্ is attached to ব্যধ। There is সম্ভসারণ by “গ্রহি জ্যা—”  
(*Char.*) and the vowel final in the পূর্বপদ is lengthened by



“नहि—” ( *Char.* ). 3. The बहुव्रीहि is by “तेन सह—” ( *Char.* ) and कप् by “शेषात्—” ( *Char.* ). 4. See *Char.* 5. The अलङ्कार is समासोक्ति because the characteristics of the wicked ( who are foreign to the matter in hand ) are suggested by the resemblance with the attributives of snakes which form the subject-matter of the verse.

*Sara*—See *Malii.* “तस्मिन्नियन्तरि...श्रितम्” ।

### CHARCHA

*N. B.*—Several of the epithets apply to both *snake* and *informer*.

1. परस्य—पर is स्वेतर other than self. तस्य ।

2. मर्माविधम्—मर्मन् vitals ( *Snake* ), also character ( *informer* ). मर्माणि विध्यति इति मर्मन् + व्यध् + क्तिप् कर्त्तरि = मर्म + विध् = मर्मा + विध् मर्माविध् that which rends the vitals, उपपदतत् । तम् । Qual. दोषम् । The rules are (i) “ग्रहि-ज्याव्ययि-व्यधि-वष्टि-विचति-वृश्चति-पृच्छति-भृज्जतीनां डिति च”—ग्रह &c. take सम्प्रसारण ( see under उवाह, sl. 57 ) if a कित् or डित् affix follows. व्यध् is thus changed into विध् । (ii) “नहि-वृति-वृषि-व्यधि-रुचि-सहितनिषु कौ”—If नह &c. with क्तिप् follow, the vowel final in a पूर्वपद is lengthened.

3. उज्जम्भताम्—उज्भ to forsake + श्ठ उज्भत् forsaking. तेषाम् । Qual. फणिनाम् ।

4. द्विजिह्वता &c.—द्वे जिह्वे एषां द्विजिह्वाः double-tongued, *i. e.*, a *snake*, also *informer* ; बहु—। तेषां भावः द्विजिह्वता । द्विजिह्वतायां दोषः, सुप्सुपा । तम् । Or द्विजिह्वतारूपः दोषः, कर्मधा—like शाकपार्थिव । तम् ।

5. अजिह्व &c.—जिह्व crooked. न जिह्वम् अजिह्वम् not crooked, नज्त्तत्—। तत् यथा तथा गच्छन्ति इति अजिह्व + गम् + णिनि कर्त्तरि ताच्छील्ये अजिह्वगामिनः no longer with a crooked motion ( *snakes* ), *also* no longer working deceitfully ( *informer* ) ; उपपदतत् । तैः । Qual. कुलैः । The snakes assumed human shape and no longer progressed with a crooked motion. This was with a view to render better service.

6. इडम्—इन्ध + क्त कर्त्तरि वर्त्तमाने इडः blazing. तम् ।

7. आराधयितुम्—आ + राध् + णिच् + तुमुन् भावे to serve.



8. सकर्णकैः—कर्णाभ्यां सह सकर्ण + कप् समासान्त सकर्णकाः provided with ears, बहु—। तैः। Snakes have no ears and are supposed to hear with their eyes. But this interferes with the proper discharge of their duties as servants to Ravana. Hence they provided themselves with ears. They were fully transformed and were no longer any way their former selves. In the case of *informers* कर्णेन गृह्णाति शृणोति इति कर्ण + णिच् + खुल् = कर्णि ( नाम धातु ) + खुल् = कर्णकः one who hears all and therefore does not depend upon informers. तेन सह सकर्णकाः, बहु—। तैः। The कर्णक was of course Ravana himself. The informers found in Ravana one who was always watchful and ever correctly informed of everything in all the departments of his kingdom. The informer's occupation was gone, and he too, like the snake, was no longer his old self. The rule “तेन सह—” means thata बहु—is allowed with a वाक्य like तेन सह provided there is equal participation in some act. “शेषादिभाषा” means that कप् is optional after शेषाधिकार बहु—if no other समासान्त is enunciated.

9. भेजे—भज + लिट् ए कर्मणि was taken up. Conj. App.

10. फणिनाम्—फणः अस्ति एषाम् इति फण + इनि मत्वर्थे फणिनः hooded. तेषाम्।

11. भुजङ्गता—भुज is कुटिलगति। भुजेन गच्छन्ति इति भुज + गम् + खच् कर्त्तरि भुजङ्गमाः or भुजङ्गाः *snakes*, also *informers*. उपपदतत्—। तेषां भावः। Malli's Varttikas are (i) “खच्प्रकरणे गमेः सुपि उपसंख्यानम्”—गम् takes खच् with any सुबन्त word as उपपद। Next (ii) “खच्च डिङा वक्तव्यः” means that खच् optionally elides अस् of गम्। So without elision भुजङ्गम, with elision भुजङ्ग।

12. कुलैर्न भेजे फणिनां भुजङ्गता—Snakes were no longer snakes nor informers were informers any more ( see note 8 ).

13. *Voice*—...गामीनि सकर्णकानि कुलानि भुजङ्गतां न भेजिरे (or भेजुः)।

14. *Remark*—The corresponding verse in Kumara is—  
“ज्वलन्मनिशिखाश्चैनं वासुकिप्रमुखा निशि। स्थिरप्रदीपतामेत्य भुजङ्गाः पर्यु-  
पासते ॥”



64. *The elephants of the quarters were prodded to submission by his tuskers.*

तदीयमातङ्गघटाविघट्टितैः कटस्थलप्रोषितदानवारिभिः ।

गृहीतदिक्कैरपुनर्निवर्त्तिभिश्चिराय याथार्थ्यमलम्भि दिग्गजैः ॥ ४॥

*Prak.*—दिग्गजैः चिराय याथार्थ्यम् अलम्भि [ After a long time did the elephants of the quarters prove true to their name ]. How so ?—तदीयमातङ्गघटाविघट्टितैः ( अतएव ) गृहीतदिक्कैः दिग्गजैः [ They were so pounded by the tuskers of Ravana that they fled to the end of the quarters and truly became elephants of the quarters ]. You do not mean to say that they stuck there for good—कटस्थलप्रोषितदानवारिभिः ( अतएव ) अपुनर्निवर्त्तिभिः दिग्गजैः [ They received such a thrashing that all spirit left them ; there was consequently no show of the temporal ichor, and they did not therefore return to the fight, but preferred to stay where they were ]. 64.

*Prose*—तदीयमातङ्गघटाविघट्टितैः ( अतएव ) कटस्थलप्रोषितदानवारिभिः गृहीतदिक्कैः अपुनर्निवर्त्तिभिः दिग्गजैः चिराय याथार्थ्यम् अलम्भि ॥ ६४ ॥

*Eng.*—Consistency with the significance of their name was, after a long time, established by the elephants of the quarters who, pounded by his troops of elephants, had, with the ichoral fluid absent on their wide temples, clung to the ends of the quarters without coming back . . . .

*Beng.*—रावणের গজগণের প্রহারে দিগ্‌গজেরা দিগন্তে পলাইয়া গেল । ভয়ে তাহাদের গণ্ডে আর মদধারা বহিল না, তাহারাও কিরিয়া আসিল না—বহুকালের জন্য ( বা—বহুকাল পরে ) তাহাদের দিগ্‌গজ নাম সার্থক হইল ॥ ৬৪ ॥

*Expl.*—See *Prak.* and *Eng.* above.

*Malli.*—तदीयेति । ‘तदीयमातङ्गानां घटाभिः’ व्यूहैः ‘विघट्टितैः’ अभिहतैः [ “गजानां घटना घटा” इत्यमरः<sup>१</sup> ] अतएव ‘कटस्थलेभ्यः प्रोषितानि’ अपगतानि ‘दानवारीणि’ येषां तैः ‘गृहीताः’ पलाय्य संश्रिताः ‘दिशः’ यैः ‘गृहीतदिक्कैः’ [ “शेषा-दिभाषा” इति कप् ] ‘अपुनर्निवर्त्तिभिः’ भयात् तत्रैव स्थितैः ‘दिग्गजैः चिराय याथार्थ्यम्’



दिक्षु स्थिता गजाः दिग्गजाः इत्यनुगतार्थनामकत्वम् 'अलम्भि' लब्धम् [ लभेर्णान्तात् कर्मणि लुङ् । "विभाषा चिस्सुलोः" इति विकल्पात् नुमागमः<sup>२</sup> ] ॥ ६४ ॥

### NOTES ON MALLI

1. घटा is an array of elephants. 2. We have लुङ् in the कर्मवाच्य after लभ with णिच् । नुम् comes in optionally by "विभाषा—" (*Char*).

*Sara*— रावणस्य गजैस्ताडिता दिग्गजाः दिक्षु एव चिरं स्थिताः ॥ ६४ ॥

### CHARCHA

1. तदीय &c.—तस्य इमे इति तद् + छ तदीयाः belonging to him. मातङ्ग elephant ( supposed to have been introduced to domestic use by the sage मातङ्ग ). घट + अङ् अधिकरणे भावे वा घटा array of elephants, or any array. वि + घट् + णिच् + क्त कर्मणि विघट्टित pounded. तदीयाः मातङ्गाः, कर्मधा— । तेषां घटा, इतत्— । तथा विघट्टिताः, इतत्— । तैः । Qual. दिग्गजैः । Here the Amara quoted by Malli is read "करिणां घटना घटा" in the printed editions of Amara. Now घटा itself meaning 'an array of elephants' मातङ्ग becomes superfluous. Poets, however, sometimes disregard such superfluities. Kalidasa writes "तव स हिरदवंहितशङ्खी" where हिरद is superfluous, because वंहित is करिगर्जित—"वंहितं करिगर्जितम्" इत्यमरः । If we take घटा as any array ( गोष्ठी ) then there is no superfluity. "घटा घटनगोष्ठीमघटनासु च योषिति" इति मेदिनी । Cf. प्रतिद्विपघटा—*Mudra Rakhasa*.

2. कटस्थल &c.—कट elephant's temple गजगण्ड । प्र + वस + क्त कर्त्तरि प्रोषित absent. दान elephant's ichor. प्रशस्तः कटः कटस्थलम् broad temples, नित्यकर्मधा— । दानानां वारीणि दानवारीणि ichoral waters, इतत्— । कटस्थलात् प्रोषितानि, कटस्थलप्रोषितानि, सुप्सुपा । तादृशानि दानवारीणि एषाम् कटस्थलप्रोषितदानवारयः, बहु— । तैः । Qual. दिग्गजैः । This is the result of fright. The ichoral juice appears when the elephant is in a fighting mood. Its absence shows quietude through fright &c. कटस्थल is a नित्यकर्मधा—because स्थल is प्रशंसावचन only when it is an उत्तरपद । So स्थल in a वाक्य will not imply प्रशंसा, consequently no स्वपदविग्रह can be given to कटस्थल । The समास is by "प्रशंसावचनैश्च" by which the प्रशंसावचन



word is placed last in the compound. “मतल्लिकोद्धमिशाः सुः प्रकाण्ड-  
स्थलभित्तयः । हस्तपाशतटाः पादपालीमचर्चिकादयः ॥”

3. गृहीत &c.—गृहीताः दिशः एभिः इति गृहीतदिश् + कप् = गृहीतदिक्काः,  
बहु—। तैः। Qual. दिग्गजैः। दिश् becomes दिक् when कप् follows.  
“ऋत्विग्दधक्—” इत्यादिना दिशेः क्तिन्विधानान् “क्तिन्प्रत्ययस्य कुः” इति भलि  
कुत्वम् ।

4. अपुनः &c.—पुनः निवर्त्तन्ते इति पुनर् + नि + वृत् + णिनि कर्त्तरि  
ताच्छील्ये पुनर्निवर्त्तिनः returning, उपपदतत्—। न पुनर्निवर्त्तिनः, नञ्  
तत्—। तैः। Qual. दिग्गजैः।

5. चिराय—An अथय। It may be taken as तृतीयान्त or चतुर्थान्त  
according to the sense. Thus चिराय अलम्भि was attained after  
a long time ; अपवर्गे तृतीया। But चिराय अलम्भि was attained ( and  
retained ) for a long time ; तादर्थ्ये चतुर्थी।

6. याथार्थ्यम्—अर्थस्य अनतिक्रमः यथार्थम् agreement with sense,  
अन्यथी—। यथार्थम् अस्ति एषाम् इति यथार्थ + अच् सत्वर्थे यथार्थाः true to  
their sense. तेषां भावः यथार्थ + ष्यञ् याथार्थ्यम् agreement with sense.  
उक्त कर्म of अलम्भि ।

7. अलम्भि—लभ + लुङ् त कर्मणि was attained. लभते, लेभे, लप्सते,  
अलम्भ । Malli wants णिच् here, why, it is not clear. There is  
no occasion for it. Besides if णिच् is attached, the root  
will be लम्भि with नुम् by the rule “लभेश्च” । It then becomes  
very misleading, to say the least of it, to cite “विभाषा चिण्—”  
fro a fresh नुम् । This rule means that लभ preceded by an  
उपसर्ग takes नुम् optionally when चिण् or णमुल् is attached. Thus  
अलाभि is another form. But note that if णिच् is attached the  
only form is अलम्भि ।

8. दिग्गजैः—दिक्षु गजाः दिग्गजाः, सुप्सुपा । Or दिगीशा गजाः, शाकपार्थि-  
वादिः । तैः । These are eight in number corresponding to the  
eight points of the compass. Beginning with the east and  
passing through south, they are, in order, “ऐरावतः पुण्डरीको वामनः  
कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥” इत्यमरः ।

9. Voice—.....विघट्टिताः.....वारयः.....दिक्काः...निवर्त्तिनः दिग्गजाः...

अलप्सत ।



10. *Remark*—Corresponding to this we have in Kumara “তদীয়াস্ত্রীযদেবায় পুষ্কারবর্তিকাदिषु । अभ्यस्यन्ति तटाघातं निर्जितैरावता गजाः ॥” Kalidasa speaks of Airavata only while Magha includes all the eight. The idea is the same, Airavata being the leading tusker his defeat implies that of the rest also.

65. *He delighted in abducting heavenly beauties.*

अभीक्ष्णमुष्णैरपि तस्य सोष्मणः सुरेन्द्रवन्दिष्वसितानिलैर्यथा ।

सचन्दनाम्भःकणकोमलैस्तथा वपुर्जलार्द्रापवनैर्न निर्ववौ ॥ ६५ ॥

*Prak.*—সোষ্মণ: তস্য বপু: জলার্দ্ৰাপবনৈ: ন নিৰ্ববৌ [ Burning as he was with passion, the breeze of fans offered him no comfort ]. Perhaps the breeze was not cool enough—সচন্দনাম্ভ:কণকোমলৈ: জলার্দ্ৰাপবনৈ: [ The breeze was highly agreeable because it scattered sprays of water scented with sandal-paste ]. Why then was it disagreeable to him?—বপু: ন তথা নিৰ্ববৌ যথা সুরেন্দ্ৰবন্দিষ্বসিতানিলৈ: [ I do not say disagreeable, but it was not as agreeable as the breeze proceeding from the sighs of the captive damsels from Indra's mansion who were then working the fans ]. Was the breath of the captives so sweet and cool?—অভীক্ষ্ণম্ উষ্ণৈরপি সুরেন্দ্ৰবন্দিষ্বসিতানিলৈ: [ Not at all, on the contrary their breath was hot from the grief that was corroding their vitals ; but that very fact was a source of pleasure to the demon who chuckled at their torment ]. 65.

*Prose*—সোষ্মণ: তস্য বপু: अभीक्ष्णम् उष्णैरपि सुरेन्द्रवन्दिष्वसितानिलै: यथा निर्ववौ तथा सचन्दनाम्भःकणकोमलै: जलार्द्रापवनै: न ॥ ६५ ॥

*Eng.*—The body of him, the impassioned, cooled down, not so much with the breeze of wet fans agreeable by sprays of water mixed with sandal, as with the wind of the breath of the captive wives of the lord of the gods though very hot. 65.

*Beng.*—রাবণ, সুরনারীদিগকে বন্দী করিয়া আনিয়া চন্দনমিশ্র জলে আদ্র তালবৃন্ত চালনে নিযুক্ত করিয়াছিল । তাহারা দুঃখে উষ্ণ নিশ্বাস ফেলিত ; তালবৃন্তের বায়ু অপেক্ষা ঐ নিশ্বাস রাবণের দেহে অধিকতর সুখকর হইত ॥ ৬৫ ॥



*Expl.*—The damsels abducted from Indra's house were employed by Ravana to work on him fans wet with scented water. The breeze from these did not soothe him so much as did the hot sighs of the girls themselves. Also see *Prak.* 65.

*Malli.*—अभीक्ष्णमिति । 'उष्ण' स्मरज्वरेण सहितः 'सोष्ण' तस्य 'सोष्णः तस्य' रावणस्य 'वपुः अभीक्ष्ण' भृशम् 'उष्णैः अपि' शोकात् इति भावः 'सुरेन्द्रस्य वन्द्यः' वन्द्यकृताः स्त्रियः तासां 'श्वसितानिलैः' निःश्वासमारुतैः 'यथा निर्ववौ' निर्वृतम् [ "निर्वाणं निर्वृतौ मोक्षे" इति वैजयन्ती ] 'तथा सचन्दनाम्भःकणाः' चन्दनोदकविन्दु-सहिताः ते च ते 'कोमलाः' मृदुलाश्च तैः 'जलार्द्राणां' जलोक्षिततालवन्तानां 'पवनैः न निर्ववौ' [ "धुवित्रं तालवन्तं स्यादुत्क्षेपव्यजनञ्च तत् । जलेनाद्रं जलार्द्रा स्यात्" इति वैजयन्ती । अत्र सन्तप्तस्य उष्णोपचारान्निर्वृतिः इति कारणविरुद्धकार्योत्पत्तिरूपो विषमालङ्कारः<sup>1</sup> ] ॥ ६५ ॥

### NOTES ON MALLI

1. Here we have विषमालङ्कारः characterised by the show of effect not in keeping with the cause because a heated person application of heat.

*Sara.*—व्यजनचालने नियुक्ताः सुरवन्द्यः दुःखनिःश्वासं विजहुः । तत्तु तस्य सुतरां प्रीतिमकरोत् ॥ ६५ ॥

### CHARCHA

1. अभीक्ष्णम्—Greatly. Qual. उष्णैः । See अभीक्ष्णमक्षुप्ततया &c. sl. 32.

2. सुरेन्द्र &c.—वन्दते इति वन्द + इन् ( औणादिक) कर्त्तरि वन्दिः one who is forced to sing in praise, i. e., a captive. स्त्रियां वन्दि + डीप् वन्द्यी a female captive. "वन्दिनः स्तुतिपाठकाः" is इन्नन्त and quite different. अस् + क्त भावे श्वसित breath. सुरश्वासौ इन्द्रश्च or सुराणाम् इन्द्रः लक्षणया राजा सुरेन्द्रः, कर्मधा—or इतत्— । सुरेन्द्रस्य वन्द्यः captive females who belonged to the lord of the gods, इतत्— । तासां श्वसितानि the breath &c., इतत्— । तेषाम् अनिलाः the breeze &c., इतत्— । तैः । श्या कश्चि ।



3. सचन्दन &c.—कोमल gentle, agreeable. चन्दनमिश्रम् अम्भः चन्दनाम्भः water mixed with sandal, कर्मधा—like शकपार्थिव । तस्य कणाः, इतत्—। चन्दनाम्भःकणैः सह carrying sprays of water mixed with sandal, बहु—। ते च ते कोमलाश्च gentle and carrying &c. कर्मधा—। तैः । Qual. जलार्द्रापवनैः । The compound may be otherwise dissolved thus—चन्दनेन सह सचन्दनम् mixed with sandal, बहु—। तादृशम् अम्भः water mixed with sandal, कर्मधा—। तस्य कणाः sprays of water &c., इतत्—। तैः कोमलाः agreeable by the sprays &c. सुप्सुपा । तैः ।

4. जलार्द्रा &c.—जलेन आर्द्रं व्यजनं जलार्द्रा fan wet with water ; नित्यस्त्रीलिङ्ग, see Malli. तस्याः पवनाः breeze of the fan wet &c. इतत्—। तैः । हेतौ करणे वा तृतीया । The fan referred to is the one in the hand of the वन्दौ at the time.

5. निर्ववौ—निर् + वा + छिट् णल् enjoyed, felt relieved. वाति, ववौ, वास्यति, अवासीत् । निर् + वा means 'to feel pleasure' as in "लब्धं नेवनिर्वाणम्"—*Sakuntala*. Canto III ;—"सा तपस्विनी निर्वता भवतु"—*Ibid*. Canto IV. &c.

6. Voice.—...वपुषा...निर्ववे ।

7. Remark—This is an adaptation of "वीज्यते स हि संसुप्तः आससाधारणानिलैः । चामरैः सुरवन्दनीनां वाष्पशीकरवर्षिभिः ॥"—*Kumara*.

66. *The Seasons served him all together.*

तपेन वर्षाः शरदा हिमागमो वसन्तलक्ष्म्या शिशिरः समेत्य च ।  
प्रसूनकृप्तिं दधतः सदतवः पुरेऽस्य वास्तव्यकुटुम्बितां ययुः ॥६६॥

*Prak.*—अस्य पुरे ऋतवः वास्तव्यकुटुम्बितां ययुः [ In the house of Ravana, the seasons appeared as so many house-holders in permanent residence ]. But house-holders are married people—तपेन वर्षाः समेत्य [ So were the seasons also. Summer was united to Rains as his spouse ]. Nice man you are—हिमागमः शरदा समेत्य [ Hemanta resided there with his wife Autumn ]. That is clever, you have got two families now—शिशिरः वसन्तलक्ष्म्या समेत्य च [ The third family is Winter wedded to gaudy Spring ]. Well, what children ?—सदा प्रसूनकृप्तिं दधतः ऋतवः [ Children !



Why there was no end of them. The six seasons together showed ceaseless crops of flowers all the year round ]. 66.

*Prose.*—सदा प्रसूनकृतिं दधतः ऋतवः, वर्षाः तपेन, हिमागमः शरदा, शिशिरः वसन्तलक्ष्म्या च समेत्य अस्य पुरे वास्तव्यकुटुम्बितां ययुः ॥ ६६ ॥

*Eng.*—In his town, the seasons attained the state of resident families, always bearing the show of flowers—Rains becoming united with Summer, Hemanta with Autumn, Winter with the glory of Spring. 66.

*Beng.*—ताहार नगरे ऋतुगणेर मध्ये ग्रीष्म वर्षाके, हेमन्त शरदके, शीत वसन्तजन्मीके येन विवाहई करिया सर्वदा पुष्पाङ्गति निर्वाह करिया गृहस्थाली पातिया संसारी हईया पड़ियाहिन ॥ ६६ ॥

*Expl.*—The seasons divided themselves into three families and took residential quarters in his town. They had a large number of children in the flowers of which crop after crop made appearance all the year round. Also see *Prak.*

*N. B.*—The seasons did not clash. Flowers of all seasons were always available there.

*Malli.*—तपेनेति । ‘सदा’ नित्यं न तु यथाकालं ‘प्रसूनकृति’ कुसुमसम्पत्तिम् [ “प्रसूनं कुसुमं सुमम्” इत्यमरः ] ‘दधतः’ धारयन्तः ‘ऋतवः वर्षाः’ प्रावृट् ‘तपेन’ ग्रीष्मेण [ “उष्ण ऊष्मागमस्तपः” इति “स्त्रियां प्रावृट् स्त्रियां भूस्त्रि वर्षा अथ शरत् स्त्रियाम्”<sup>१</sup> इति घासरः ] तथा ‘हिमागमः’ हेमन्तः ‘शरदा’ तथा शिशिरः वसन्तलक्ष्म्या च समेत्य’ मिथुनीभावेन मिलित्वा ‘अस्य’ रावणस्य ‘पुरे’ वसन्तीति ‘वास्तव्याः’ वस्तारः [ “वसेस्तव्यत् कर्त्तरि णिच्” इति तव्यत्प्रत्ययः<sup>२</sup> ] ते च ‘कुटुम्बिनः’ च तेषां भावं तत्तां प्रतिवासित्वमित्यर्थः ‘ययुः’ [ ‘समेत्य ययुः’ इति समुदायसमुदायिनीः अभेदविवक्षया समानकर्तृकत्वम्<sup>३</sup> । अत्र पुरे युषपत्सर्वतुसम्बन्धाभिधानात् असम्बन्धे सम्बन्धरूपातिशयोक्तिः<sup>४</sup> ] ॥ ६६ ॥

### NOTES ON MALLI

1. प्रावृट् is in the feminine, वर्षा in the feminine plural, शरत् in the feminine. 2. तव्यत् is the affix by “वसेः—” (*Char*). We



have the same nominative in **समेत्य ययुः** because the group and its members are here deemed identical. 4. We have **अतिशयोक्ति** of the kind that declares the *presence* of what is *absent*, because he says all the seasons were simultaneously present in this city which could not be true.

*Sara*—**सर्वे ऋतवो युगपदेव रावणपुरे स्थित्वा तस्य पुष्पाणि उपायनीचक्रुः ॥६६॥**

### CHARCHA.

1. **तपेन**—**तपति इति तप + अच् कर्त्तरि तपः** the heater, *i. e.*, Summer. **तेन । सहार्थे श्या ।**

2. **वर्षाः**—**वर्षयति इति वृष् + णिच् + अच् कर्त्तरि स्त्रियाम् वर्षाः** (plural) Rains. **तप** and **वर्षा** make one pair. Comp.—“**आपः सुमनसो वर्षा असुरसंसिकतासमाः । एते स्त्रियां बहुत्वे स्युरेकत्वेऽप्युत्तरत्रयम् ॥**”

3. **शरदा**—**सहार्थे श्या ।** **शरद्** is the female member of the next pair.

4. **हिमागमः**—**हिमम् आगमयति इति हिम + आ + गम् + णिच् अण् कर्त्तरि हिमागमः** that which causes the advent of Winter, *i. e.*, the two months intervening between Autumn and Winter, because a little cold is felt which gradually strengthens during these months ; **उपपदतत्—**। **हिमागम** and **शरद्** are the second pair.

5. **वसन्त &c.**—**लक्ष् + णिच् + ई कर्त्तरि स्त्रियाम्** with **सुट् लक्ष्मीः** the goddess of beauty. **वसन्तस्य लक्ष्मीः** the glory of Spring. **इतत्—**। **तया । सहार्थे श्या—**। This is the female of the third pair. Note how **लक्ष्मीः** is added to get a feminine word out of **वसन्त** which is masculine. **वर्षा**, **शरद्**, and **वसन्त** generally show a profusion of flowers. These are therefore represented as brides with **तप**, **हिमागम** and **शिशिर** for their grooms. Now **वर्षा** and **शरद्** are in the feminine already, but **वसन्त** presents a difficulty which is removed by the addition of **लक्ष्मी** ।



6. समेत्य—सम् + आ + इ + ल्यप् having mated. तप्तेन वर्षाः has इया in the male member, while शरदा हिमागमः and वसन्त-लक्ष्म्या शिशिरः have it in the female. This should not be. वर्षा-भिस्तपः would have been in perfect order had not the metre been in the way.

7. प्रसून &c.—प्र + सू + क्त कर्भणि प्रसून flower. क्लृप् + क्तिन् भावे क्लृप्ति production. प्रसूनानां क्लृप्तिः, ईतत्—। ताम्।

8. दधतः—धा + श्ठ दधत्। ते। Qual. ऋतवः। We do not get दधन्तः ( See चकासतम्, Sl. 8 ).

9. वास्तव्य &c.—वसन्ति इति वस + तव्यत् कर्त्तरि वास्तव्याः resi-dents. कुटुम्ब dependents. “कुटुम्बं पोष्यवर्गे च” इति कोषः। कुटुम्बानि सन्ति एषाम् इति कुटुम्ब + इनि सत्वर्थे कुटुम्बिनः house-holders. वास्तव्याः कुटुम्बिनः वास्तव्यकुटुम्बिनः resident house-holders, कर्मधा—। तेषां भावः वास्तव्यकुटुम्बिता। ताम्। कर्म of ययुः। Malli says प्रति-वासित्वम् neighbourship. It is not clear how this meaning follows, besides it does not improve the sense. I have therefore rejected it.

10 ययुः—या + लिट् उस् attained. Conj. App. Here Malli raises a difficulty. When we say समेत्य ययुः it is necessary that समायन ( समागमन ) and यान क्रिया should have the same nomi-native. The rule “समानकर्त्तृकयोः पूर्वकाले” requires it. But here the nominative of ययुः is ऋतवः, of समेत्य it is वर्षाः, हिमागमः, शिशिरः। Thus, with different nominatives, the statement समेत्य ययुः here seems bad in Grammar. The defence offered is that समुदाय, and समुदायिन् here are taken as identical. This is what is meant—ऋतवः is a समुदाय, a collection. It is the col-lection of all the seasons each of which is a समुदायिन् with respect to ऋतवः। This collection is the nominative of ययुः। In समागमन क्रिया, there is separate mention of the constituents ( समुदायिन् ) of that collection as nominatives. वर्षाः, हिमागमः and शिशिरः are prominently mentioned while the सहार्थ तृतीया in तप्तेन, शरदा and वसन्तलक्ष्म्या make these also nominatives,



though in a subordinate capacity ( *अप्रधानत्वेन* by the rule “*सहयुक्तेऽप्रधाने*” ) । Thus *all* the *समुदायिन्*s are the nominatives to *समेत्य* । We have then *ययुः* with the *समुदाय* ( *कृतवः* ) for the nominative and *समेत्य* with the *समुदायिन्*s for its nominative. If now the *समुदाय* be deemed the same ( *अभेदविवक्षा* ) as the *समुदायिन्*, then there is *समानकर्तृकता*, and the rule applies.

11. *Voice*—*दधद्भिः कृतुभिः वर्षाभिः...हिमागमेन . शिशिरेण... कटुस्विता यये ।*

12. *Remark*—Compare with what infinitely greater grace and directness Kalidasa expressess the same idea in “*पर्यायसेवा-सुवृज्य पुष्पसम्भारतत्पराः । उद्यानपालसामान्यमृतवस्तुसुपासते ॥*”—*Kumara.*

67. *He defied you knowing you to be no mortal.*

अमानवं जातमजं कुले मनोः

प्रभाविनं भाविनमन्तमात्मनः ।

सुमोच जानन्नपि जानकीं न यः

सदाभिमानैकधना हि मानिनः ॥ ६७ ॥

*Prak.*—( *अस्य घुरे ययुः* ) *यः जानकीं न सुमोच* [ The seasons were resident in the house of that person who did not release Janaki ]. He was not expected to release her—*मनोः कुले जातं ( भवन्तम् ) अमानवम् अजं जानन्नपि न सुमोच* [ You were born in the race of Mauu it is true, but he knew you were no man and was the Birthless himself ; yet he did not release your spouse ]. Perhaps he thought I could not punish him—*प्रभाविनं भवन्तम् आत्मनः अन्तं जानन्नपि न सुमोच* [ He knew your might, nay, he was even aware that you would kill him for this, yet he did not release Janaki ]. Is not that strange ?—*मानिनः हि सदा अभिमानैकधनाः ( भवन्ति )* [ Nothing strange. The sensitive



always care for prestige. If he released her, he thought he would lose prestige with the gods. He could not brook the idea and preferred rather to lay down life fighting to the end ]. 67.

*Prose.*—अमानवम् अजं ( तथापि ) मनोः कुले जातं प्रभाविनं ( भवन्तम् ) आत्मनः अन्तं भाविनं जानन् अपि यः जानकीं न सुमोच । मानिनः हि सदा अभिमानैकधनाः । Or—मनोः कुले जातम् अमानवम् अजं प्रभाविनम् &c ॥ ६७ ॥

*Eng.*—( In the house of him ) who did not release Janaki, though knowing you to be no man and birthless though born in the race of Manu, mighty, and the would-be slayer of himself. The proud always deem self-respect as their sole possession. 67.

*Beng.*—आपनि मनुष कुले जन्मियाछिलेन किन्तु रावण जानित आपनि मानुष नहेन, सेइ प्रतापशाली अज श्रमं ओ ताहार विनाश करिवेन, तथापि से मौताके परित्याग करिल ना । मानीरा अभिमानकेइ एकमात्र धन मने करेन ॥ ७१ ॥

*Expl.*—See *Prak.* and *Eng.* above.

*Malli.*—स चायम् आसन्नविनाशः तुभ्यमपि दूग्ध्वा पुनस्त्वयैव हतः इति युग्मेनाह अमानवमिति<sup>१</sup> । मनोरथं 'मानवः' [ "तस्येदम्" इत्यण्-प्रत्यये पर्यवसानात् जातौ एकवचनम् । अन्यथा मनोजातमित्येव स्यात्<sup>२</sup> ] 'अमानवम्' अमानुषम् । न जायते इति 'अजम्' [ "अन्येष्वपि दृश्यते" इति ड प्रत्ययः ] तथापि 'मनोः कुले जातं' रामस्वरूपेण उत्पन्नम् इति विरोधः, स च आभासत्वात् अलङ्कारः इत्याह 'प्रभाविनम्' इति<sup>३</sup> । महा-नुभावे तस्मिन् कश्चिद्विरोधः इति भावः [ "आभीक्ष्ण्ये णिनिः" इति णिनिः । इनिर्वा मत्वर्थीयः<sup>४</sup> ] । भवन्तम् इति शेषः । 'आत्मनः' स्वस्य अन्तयति अन्तं करोति इति 'अन्तम्' [ अन्तशब्दात् "तत्करोति—" इति ण्यन्तात् पचाद्यच् ] 'भाविनं' भविष्यन्तम् [ "भविष्यति गम्यादयः" ] 'जान-



क्षपि यः' रावणः जनकस्य अपत्यं स्त्री 'जानकी' सीता तां 'न सुमोच'  
नामुञ्चत् इत्यन्वयः । जानतोऽपि अमोचने कारणमाह—'मानिनः सदा'  
प्राणाल्ययेऽपि 'अभिमानः' एव 'एकं' मुख्यं 'धनं' तेषां ते । प्राणाल्ययेऽपि  
न मानं मुञ्चन्ति इत्यर्थः [कारणेन कार्यसमर्थनरूपः अर्थान्तरन्यासः] ॥ ६७

### NOTES ON MALLI

1. In the couplet beginning with अमानवम् he says that the monster with death at hand, rebelled against even thee and was killed by thee. 2. The affix being अण् by "तस्येदम्" the result is ultimately a class-name, hence, singular. Had it been otherwise he would have said "मनोजातम्" (Char.) 3. This is a contradiction. It is an अलङ्कार if *apparent* only ; so he says प्रभाविनम् । 4. णिनि is the affix by "आभी—" ; or say इनि in the sense of मतुप् (Char.)

Sara—अयमेव राक्षसो दारापहारी भवतो भवतैव निहतः ॥ ६७ ॥

### CHARCHA

1. अमानवम्—मनोरयम् इति मनु + अण् मानवः belonging to Manu, i.e., the race of which Manu is the progenitor, human race. न मानवः superhuman, नञ्त्— । तम् । Pred. to भवन्तम् understood. Here Malli argues that the poet intends the race of Manu, not *born* of Manu ; for, with the latter meaning, he would have written मनोः जातम् and not मनोः कुले जातम् as he has done here (See Malli मनोजातमित्येव स्यात् ) । This raises another point, viz., if the race is intended, why not add अञ् by "मनोजातावज्यतौ षुक् च" । Malli says the purpose is served with अण् because "belonging to Manu" ultimately results in मनोजातिः (पर्यवसानात्—Malli). This is true, but the result follows in a very round-about way. The same result could be obtained directly with अञ् yielding मानुषम्, for अमानुषं जातमजं कुले मनोः preserves the metre intact. Note that मनु gives मानुष meaning



जाति, मानव meaning अपत्य, मानव meaning सम्बन्धितात् । The last in a manner includes the first, as here.

2. अजम्—न जातः इति नञ्+जन्+ङ+कर्त्तरि भूते अजः un-born, उपपदतत्— । तम् । Pred. to भवन्तम् । Malli says न जायते but he means न जातः ।

3. मनोः—Manu was the first king of the solar race. Here अमानवः—मनोः कुले, अजः—जातः indicate contradiction. See next.

4. प्रभाविनम्—पुनःपुनः प्रभवति इति प्र+भू+णिनि कर्त्तरि प्रभावी one who very often, i. e., constantly overthrows ; उपपदतत्— । तम् । Malli has here misquoted the rule which is read as “बहुलम् अमीक्षणे”—णिनि is irregularly attached when frequency is implied. Vishnu overthrew Ravana in his previous birth as Hiranya-kasipu. But this does not establish frequency unless it is taken with reference to all other molesters of the gods. So Malli suggests another derivation thus :—प्रकृष्टो भावः प्रभावः majesty, प्रादितम्— । सः अस्य अस्ति इति प्रभाव+इनि सत्वर्थे प्रभावी । तम् । The णि is optional by the rule “प्रातिपदिकान्त लुप् विभक्तिषु च” this being a प्रातिपदिकान्त नकार । Hence प्रभाविनम् also प्रभाविणम् । But we prefer dental for the sake of the alliteration भाविनं भाविनम् ।

5. भाविनम्—अवश्यं भविष्यति इति भू+णिनि कर्त्तरि भावी that which must be. तम् । Pred. to भवन्तम् understood. The sense is future by the rule “भविष्यति गम्यादयः” । The rule for णिनि is “आवश्यकाधमर्णयोः णिनिः”—णिनि is the affix if inevitability or indebtedness is implied.

6. अन्तम्—अन्तं करोति इति अन्त+णिच् कर्त्तरि=अन्ति ( नाम धातु )+अच्=अन्तः the destroyer. तम् । Pred. to भवन्तम् understood. Malli refers to the rule “तत्करोति तदाचष्टे” ।

7. सुमोच—सुच्+लिट् णल् released. Conj. App.

8. जानन्—ज्ञा+शतृ knowing.

9. जानकीम्—जनकस्य इयम् इति जनक+अण+स्त्रियां ङीप्



जानकी of Janaka, i. e., Janaka's daughter, as she too is of Janaka. तस्येदम् is applicable to indicate all manner of relation. We avoid जनकस्य अपत्यं स्त्री ( See Malli ) because “अत इज्” bars it, जनक ending in अ ।

10. यः—उत्तरवाक्यगतत्वेन उपादानात् न तच्छब्दव्यपेक्षा । This verse is to be taken as the उत्तरपद to complete the sentence commenced in verse 66. Thus अस्य पुरे वास्तव्यकुटुम्बितां ययुः यः जानकीं न सुमोच । This reference to a personal wrong done by the Rakshasa by the abduction of his spouse is intended to serve as an उद्दीपन ।

11. सदा—सर्वस्मिन् काले इति सर्व + डि ( ७मी ) + दा स्वार्थे सदा or सर्वदा always, i. e., even at the risk of life.

12. अभिमान &c.—अभि + मन + घञ् भावे अभिमानः self-respect. अभिमानः एकं धनम् एषाम्, त्रिपद बहु— । Pred. to मानिनः ।

13. मानिनः—मन + घञ् भावे मानः pride. सः अस्ति एषाम् इति मान + इनि मत्वर्थे ।

14. Voice—.. जानता...येन जानकी न सुमुचे । मानिभिः धनैः ( भूयते ) ।

68. Remember you became Dasarathi and killed him.

स्मरत्यदो दाशरथिर्भवन् भवानमुं वनान्ताद्वनितापहारिणम् ।

पयोधिमावद्धचलज्जलाविलं विलङ्घ्य लङ्कां निकषा हनिष्यति॥६८

Prak—भवान् अमुं हनिष्यति अदः स्मरति [ Do you remember that you killed him ? ]. When was that ?—दाशरथिः भवन् भवान् [ That was when you appeared as the son of Dasaratha ]. What was his offence ?—वनान्तात् वनितापहारिणं हनिष्यति स्मरसि [ You were leading a forest life with your wife whom he abducted ]. Was he not living in an island ?—लङ्कां निकषा पयोधिं विलङ्घ्य हनिष्यति स्मरसि [ Yes, he was king of the island Lamka. But you crossed the sea and killed him ]. It is not an easy matter to



cross the sea—आवद्धचलज्जलाविलं पयोधिं विलङ्घ्य [ Certainly not  
You had to construct a bridge for the purpose ]. 68.

*Prose.*—भवान् दाशरथिः भवन् वनान्तात् वनितापहारिणम् असुम्  
आवद्धचलज्जलाविलं पयोधिं विलङ्घ्य लङ्कां निकषा हनिष्यति अदः  
स्मरति ॥ ६८ ॥

*Eng.*—Do you remember that, appearing as the son of  
Dasaratha, you killed him, the abductor of your darling from  
the interior ( Or—skirts ) of the woods, having crossed, near  
Lanka, the sea that was bridged over and had its waters  
disturbed and fouled. Malli construes—killed him near Lanka  
&c. 68.

*Beng.*—आपनि दशरथेर पूजकूपे अवतीर्ण हहेले पर, এই রাক্ষস বনের মধ্য  
হইতে আপনার গভীরে হরণ করিয়া লইয়া গিয়াছিল ; আপনি লঙ্কার নিকটে সেতু  
বন্ধন করিয়া উচ্ছলিত ও কলুষিত সাগরজল পার হইয়া ইহাকে ধব করিয়াছিলেন  
মনে পড়ে কি ? ॥ ৬৮ ॥

*Expl.*—See *Prak.* and *Eng.* above.

*Malli.*—स्मरतीति । भाति इति 'भवान्' [ भातेर्डवत्तुः ] दशरथस्य  
अपत्यं पुमान् 'दाशरथिः' [ "अत इज्" इति इज्प्रत्ययः ] 'भवन्' रामः  
सन् इत्यर्थः [ भवतेर्लटः शत्रादेशः<sup>१</sup> ] 'वनान्तात्' दण्डकारण्यात् 'वनिताप-  
हारिणं' सीतापहर्त्तारम् 'असु' रावणम् 'आवद्धः' प्रक्षिप्ताद्रिभिर्वद्धसेतुः  
अतएव 'चलन्ति जलानि' यस्य स च अतएव 'आविलः' च तस्मै 'आवद्ध-  
चलज्जलाविलं' पयोधिं विलङ्घ्य लङ्कां निकषा' लङ्कासमीपे [ "समया-  
निकषाशब्दौ सामीप्ये त्वव्ययौ मतौ" इति हलायुधः । "अभितः परितः  
समया निकषा ह्यप्रतियोगेऽपि" इति द्वितीया<sup>२</sup> ] 'हनिष्यति' अवधीत्  
[ "अभिज्ञावचने लृट्" इति भूते लृट्<sup>३</sup> ] 'अदः' हननं भवान् 'स्मरति' इति  
काकुः प्रत्यभिजानासि किम् इत्यर्थः [ "शेषे प्रथमः" ] ॥ ६८ ॥



## NOTES ON MALLI

1. भू takes लट् for which शट् is substituted. 2. द्वितीया by “अभितः—” (Char.). 3. Here लट् is in the past tense by “अभिज्ञा—” (Char.).

Sara.—स्मरति भवान् रामावतारे एनं हनिष्यति ।

## CHARCHA

1. स्मरति—स्मृ + लट् ति । The प्रथम पुरुष is by “शेषे प्रथमः” ( See करोति, Sl. 35. ) Conj. App.

2. दशरथः—दशरथस्य अपत्यं पुमान् इति दशरथ + इज् । Sometimes दशरथ is also seen as in “प्रदीयतां दशरथाय मैथिली” । In such cases say दशरथस्य अयम् दशरथः &c. Comp. अमानवम्, Sl. 67.

3. भवन् भवान्—See under भवान्, Sl. 35.

4. वनान्तात्—अन्त skirts. वनस्य अन्तः वनान्तः, ईतत्— । तस्मात् । अपहरणक्रिया implies अपाय, hence “ध्रुवमपायेऽपादानम्” इत्य-पादाने ५मी ।

5. वनिता &c.—वनिता affectionate wife, darling wife. “वनिता जनितान्यर्थानुरागायाञ्च योषिति” । वनितां साधु अपहृतवान् इति वनिता + अप + हृ + णिनि कर्त्तरि साधुकारिणि वनितापहारी one who abducted the beloved wife, उपपदतत्— । She was वनिता, hence the severity of the blow.

6. पयोधिम्—पयांसि धीयन्ते अस्मिन् इति पयम् + धा + कि अधि-करणे पयोधिः the receptacle of waters, i. e., the sea ; उपपद-तत्— । तम् ।

7. आवद्ध &c.—आ + बन्ध + क्त कर्मणि आवद्ध bridged, चल + शट् कर्त्तरि चलत् agitated. आविल turbid. चलन्ति जलानि अस्य चलज्जलः the waters of which were agitated, बद्ध— । आवद्धश्च चलज्जलश्चावद्ध-चलज्जलः, कर्मधा— । The agitation was due to the rocks thrown in while building the bridge. आवद्धचलज्जलश्चाविलश्च, कर्मधा— । तम् । Qual. पयोधिम् । We cannot say आवद्धश्च चलज्जलश्चाविलश्च



and make a कर्मधा—of three words, because more than two words are allowed in द्वन्द्व and बहुव्रीहि only. Hence we have compounded two at a time here.

8. लङ्काम्—निकषा इत्यव्यययोगे २ या । The rule means that अभितः, परितः &c. give the second case-ending.

9. निकषा—An अव्यय implying सामीप्य neighbourhood. Malli construes लङ्कां निकषा हनिष्यति । We prefer लङ्कां निकषा आवद्धचलज्जलाविलम् &c.

10. हनिष्यति—हन् + लट् स्यति killed. The लट् here has a past sense. Nom. भवान् । “शेषे प्रथमः” gives the प्रथमपुरुष । Malli’s rule “अभिज्ञा—” means that we shall have लट् in the past tense if any word in the वाक्य reminds of the past. Here स्मरसि is such a word, hence लट् ।

11. Voice—भवता दाषरथिना भवता ..हारी असौ...हनिष्यते .. स्मर्यते ।

69. The rogue is now passing off as Sisupala.

अथोपपत्तिं क्लृप्तापरोऽपरा-

मवाप्य शैलूष इवैष भूमिकाम् ।

तिरोहितात्मा शिशुपालसंज्ञया

प्रतीयते सम्प्रति सोऽप्यसः परैः ॥ ६९ ॥

*Prak.*—अथ सम्प्रति एषः सः अपि परैः असः प्रतीयते [ Now again this demon, though he is every way just his old hated self, is being taken as some one else by the world ]. Is that possible ?—शिशुपालसंज्ञया तिरोहितात्मा एषः [ He is concealed under a new name—Sisupala ]. The cloak of a mere name cannot disguise such a rascal—अपराम् उपपत्तिम् अवाप्य तिरोहितात्मा एषः [ He is thoroughly disguised because he has taken another birth ]. What was the object of the disguise ?—क्लृप्तापरः एषः



[ Ever deceitful, he wanted to deceive the world ]. What was that like ?—शैलूषः भूमिकाम् इव [ Just as an actor entering the stage under different disguises, is taken as different by the audience, so Ravana, now passing as Sisupala, is being taken as really a new personage altogether ]. 69.

*Prose*—अथ सम्प्रति क्लृप्तापरः एषः शैलूषः भूमिकाम् इव अपराम् उपपत्तिम् अवाप्य शिशुपालसंज्ञया तिरोहितात्मा ( सन् ) सः अपि परैः असः प्रतीयते ॥ ६९ ॥

*Eng.*—Next, he, the deceitful, with his self become concealed under the name Sisupala, taking a new birth as an actor does a disguise, is now being taken by others as not he though it is he ( undoubtedly ). 69.

*Beng.*—তার পর নট যেমন নূতন মাজ পরে সেইরূপ সে এখন জগৎকে প্রতারিত করিবে বলিয়া জন্মান্তর পরিগ্রহ করিয়াছে। শিশুপাল সংজ্ঞায় তাহার আত্মা তিরোহিত রহিয়াছে, লোকে ভাবিতেছে এ সে নয় ॥ ৬৯ ॥

*Expl.*—See *Prak.* and *Eng.* above.

*Malli.*—अथेति । ‘अथ’ राक्षसदेहत्यागानन्तरं ‘सम्प्रति क्लृप्तापरः’ परप्रतारणापरः ‘एषः’ रावणः ‘शैलूषः’ नटः तस्य(?) ‘भूमिका’ रूपान्तरम् ‘इव’ [ “शैलूषो नटभित्तयोः”(?) “भूमिका रचनायां स्थान्मूल्यान्तरपरिग्रहे” इति विश्वः ] ‘अपराम् उपपत्तिम्’ जन्मान्तरमित्यर्थः ‘अवाप्य शिशुपाल-संज्ञया तिरोहितात्मा’ तिरोहितस्वरूपः ( सन् ) ‘सः’ अपि रावण एव सन्नपि ‘परैः इतरैः स न भवति इति ‘असः’ तस्मादस्य एव [ “नञ्” इति नञ्समासः । अतएव “एतत्तदोः सुलोपः—” इत्यादिना न सुलोप<sup>१</sup> ; ] ‘प्रतीयते’ ज्ञायते इति (?) [ प्रतिपूर्वादिणः कर्मणि लट् ] । यथा एकः शैलूषः रूपान्तरमास्थाय तद्देशभाषादिभिः अन्य एव प्रतीयते तद्वत् अयमपि मानुषदेहपरिग्रहात् अन्य इव भाति दौर्जन्यं तु तदेव इत्यवश्यं संहार्यः इति भावः ॥ ६९ ॥



## NOTES ON MALLI

1. We have नञ्समास by “नञ्” । Hence it is that the सु dose not disappear by “एतत्तदोः—” ( Char. ).

Sara—रावण एव सम्प्रति शिशुपालरूपेण जातः, तत् हन्यतामेष दुरात्मा ॥ ६६ ॥

## CHARCHA

1. उपपत्तिम्—उप + पद + क्तिन् भावे birth. ताम् । The usual word is उत्पत्ति in this sense.

2. कलनापरः—कल + णिच् + युच् भावे कलना deceit. कलना परं प्रधानं वस्तु अस्य, or कलना परा अस्य with whom deceit is of prime consideration, बहु— ।

3. अवाप्य—अव + आप + ल्यप् having adopted.

4. शैलूषः—शैलूष is a नट an actor. Bhanuji has शैलूषस्य कष्टे-रपत्यम् इत्यण् which is not very illuminating.

5. भूमिकाम्—भूमिका is a disguise ताम् ।

6. तिरोहितात्मा—तिरस् is an अव्यय implying अन्तर्द्धि concealment, disappearance. तिरस् + धा + क्त कर्त्तरि कर्मणि वा तिरोहित disappeared ( क्त कर्त्तरि ), concealed ( क्त कर्मणि ); गतितत्— । तिरोहितः आत्मा अस्य, बहु— । धा is to be taken as अकर्मक when the क्त is कर्त्तरि । Comp. “विश्वयोनिस्तिरोदधे”, “अन्तर्दधे भूतपतिः सभूतः” &c. When preceded by तिरस् the अकर्मक use is very common ; but सकर्मक use is also seen ; comp. “ “बहूथो रथगुप्त्रियां तिरोधत्ते रथस्थितिम्” ।

7. शिशुपाल &c.—सम् + ज्ञा + अङ् भावे संज्ञा designation. शिशुपालरूपा संज्ञा शिशुपालसंज्ञा the designation Sisupala, कर्मधा—like शाकपार्थिव । तथा । श्या करणे । शिशुपाल was the son of दमघोष king of चेदि । On the mother-side he was connected with कृष्ण, being the son of श्रुतश्रवस् otherwise called सुप्रभा who was a sister of Vasudeva the father of Krishna. another sister कुन्ती being the mother of the Pandavas.

8. प्रतीयते—प्रति + इ + लट् ते कर्मणि known. Nom. परैः । Conj. App.



9. असः—न सः, नञ्त्—। Malli's rule for the retention of the विसर्ग is “एतत्तदोः सुलोपोऽकोः अनञ्समासे हलि”—सु ( first case singular ) after एतद् and तद् disappears when a हल् follows, but not in a नञ्त्—or if एतद् and तद् end in क । Thus स परैः प्रतीयते drops सु ( the विसर्ग ), but सकः परैः प्रतीयते, असः परैः प्रतीयते retain it.

10. Voice—...परम् एतम् शैलूषम् . तिरोहितात्मानं ( सन्तम् ) तम् . परे अतं प्रतियन्ति ।

70. *He rivals Vishnu and Siva in prowess.*

स बाल आसीद्वपुषा चतुर्भुजो मुखेन पूर्णेन्दुनिभस्त्रिलोचनः ।  
युवा कराक्रान्तमहीभृदुच्चकैरसंशयं सम्प्रति तेजसा रविः ॥७०॥

*Prak.*—सम्प्रति युवा सः उच्चकैः तेजसा रविः असंशयम् [ Now in the prime of youth he looks like the sun himself through his mighty lustre ]. You are mistaken— कराक्रान्तमहीभृत् सः [ He is bleeding kings with taxes levied on them just as the sun exploits hills with his rays directed on them ]. But what do you apprehend ?—बालः स वपुषा चतुर्भुजः मुखेन पूर्णेन्दुनिभः त्रिलोचनः आसीत् [ Don't you remember what he was when an infant ? A fine boy with a lovely moon-like face, but provided with four hands and three eyes he rivalled Hari and Hara both. The forces of mischief lie latent in him, so finish him before they develop into a mighty conflagration ]. 70

*Prose*—सः बालः ( सन् ) वपुषा चतुर्भुजः आसीत् मुखेन पूर्णेन्दुनिभः त्रिलोचनः आसीत् । सम्प्रति युवा ( सन् ) कराक्रान्तमहीभृत् ( सन् ) उच्चकैः तेजसा रविः असंशयम् । Also see Note 3 below, ७० ।

*Eng.*—As a child, he was four-handed in his body ; in the face like a full-moon and three-eyed. Now, a youth with king laid under contribution ( Also—with rays surmounting hills ), he is undoubtedly the sun by his mighty blaze. 70



*Beng.*—এ বাল্যে দেহে বিষ্ণুর আয় চতুর্ভুজ ও পূর্ণেন্দুসদৃশ মুখে শিবের আয় ত্রিলোচন ছিল। এক্ষণে যৌবনে মহীভৃৎদিগকে আক্রমণ করিয়া মহাতেজে সূর্যের আয় হইয়া উঠিয়াছে ॥ ৭০ ॥

*Expl.*—See *Prak.* and *Eng.* above and note 10 below.

*Malli.*—স বালঃ ইতি। ‘সঃ’ শিশুপালঃ ‘বালঃ’ সন্ ‘বপুষা চতুর্ভুজঃ’ ভুজচতুষ্টয়বান্ ‘আসীত্’। বিষ্ণুরিতি ধ্বনিঃ। ‘সুখেণ পূর্ণেন্দুনিমঃ’ ততুল্যঃ ‘ত্রিলোচনঃ’ লোচনত্রয়বান্ ‘আসীত্’। ত্র্যম্বক ইতি ধ্বনিঃ। বালবিশেষণাৎ সম্ভ্রতি তত্বর্ষস্ম্ অন্তর্হিতস্ম্ ইতি ভাবঃ। ‘সম্ভ্রতি’ তু ‘যুবা’ সন্ ‘করেণ’ বলিনা ‘আক্রান্তমহীম্ভূত্’ অধিষ্ঠিত-রাজকঃ সন্। অন্যত্র অংশুব্যাপ্তশৈলঃ [ “বলিহস্তাংশবঃ করাঃ” ইত্যমরঃ ] ‘উচ্চকৈঃ তেজসা রবিঃ অসংশয়ং’ সংশয়ো নাस्ति ইত্যর্থঃ [ অর্থাভাবেঃব্যয়ী-ভাবঃ। বপুষা সুখেণ চেতি “যেনাঙ্গবিকারঃ” ইতি তৃতীয়া, হানিবত্ আধিক্যস্তাপি বিকারত্বাৎ। তথা চ বামনঃ—“হানিবদাধিক্যমপ্যঙ্গবিকারঃ” ইতি<sup>১</sup>। তেজসা ইতি “প্রকৃত্যাদিভ্য উপসংখ্যানস্ম্” ইতি তৃতীয়া। করাক্রান্তেত্যাदिনা শ্লেষানুপ্রাণিতা দ্বয়সুত্প্রেচ্ছা রবিরসংশয়-মিতি। তস্য (? তস্তাঃ) পূর্ণেন্দুনিম ইত্যুপময়া সংসৃষ্টিঃ<sup>২</sup>। হরিহরাদি-তুল্যমহিমত্বাৎ অতিদুর্দ্বিধঃ সঃ ইতি ভাবঃ ॥ ৩০ ॥

### NOTES ON MALLI

1. In বপুষা and সুখেণ we have তৃতীয়া by “যেনাঙ্গ—”(Char.), for, like defect, superfluity is also a deformity. So says Vamana—Like defect, superfluity is also a deformity of the embodied.
2. রবিরসংশয়স্ম্ is an উত্প্রেচ্ছা enlivened by the শ্লেষ in করাক্রান্ত &c. This is commingled with the উপমা in পূর্ণেন্দুনিমঃ।

*Sara*—See Malli—হরিহরাদি &c.

### CHARCHA

1. বপুষা সুখেণ—তৃতীয়া by the rule “যেনাঙ্গবিকারঃ”—a limb, that causes deformity in the embodied, takes the তৃতীয়া বিমুক্তি।



Now, here we find he had two hands and an eye in excess. Is *excess* a विकार ? Malli says *yes*, on the authority of Vamana. Hence वपुष् becomes विकृत with two extra hands and causes विकार in the अङ्गी ; so वपुषा । Similarly सुखेन । Also see Note 3.

2. चतुर्भुजः—चत्वारः भुजाः अस्य, बद्ध— । Vishnu is also चतुर्भुज । Hence the suggestion that he rivalled Vishnu in infancy.

3. पूर्णेन्दु &c.—निभ equal, like. But it has this meaning only when it is the last member of a compound. “स्युत्तरपदे त्वमी । निभसङ्काशनीकाशप्रतीकाशोपमादयः ॥” इत्यमरः । पूर्ण इन्दुः पूर्णेन्दुः full-moon. कर्मधा— । तस्य or तेन तुल्यम् इति पूर्णेन्दुनिभः like a full-moon, ईतत्—or सुप्सुपा of the नित्यसमास class. We say नित्य-समास because पूर्णेन्दुना निभः cannot be given as a वाक्य here, since निभः, not being an उत्तरपद, cannot mean *like*. Now Malli construes सुखेन पूर्णेन्दुनिभः । What does the तृतीया mean here ? It cannot indicate विकार । पूर्णेन्दुतुल्यता is no *perversion* ( विकार ) । We have to say सुखेन हेतुना पूर्णेन्दुनिभः सः बालः । But the सुख was *deformed* ( विकृत ) with an extra eye ; it is unnatural to say that such deformed face gave him the aspect of the full-moon. It seems therefore Malli's construction has to be changed. I offer the following ;—पूर्णेन्दुनिभः सः बालः (सन्) वपुषा &c. and explain कमनीयतया आह्लादकत्वेन च ‘पूर्णेन्दुनिभः’ ‘सः’ शिशुपालः ‘बालः’ सन् &c. where पूर्णेन्दुनिभः is an ordinary विशेषण used with reference to the *general* loveliness of the boy.

4. त्रिलोचनः—त्रोणि लोचनानि अस्य, बद्ध— । Siva too is त्रिलोचन । Hence he rivalled Siva in infancy. Here Malli says “बालविशेषणत्वात् सम्प्रति तत्सर्वमन्तर्हितम्”—From the epithet बाल we infer that the deformities have disappeared now. This is true ; Krishna's sight closed his extra eye and his touch removed his additional pair of hands. Comp. “चेदिराजकुले जातस्त्यक्त एष चतुर्भुजः । पुत्रं दामोदरोत्सङ्गे देवी सन्नयदधात् स्वयम् । न्यस्तमात्रस्य



तस्याङ्गे मुजावभ्यधिकावुभौ । पेततुस्तच्च नयनं न्यमज्जत ललाटजम् ॥”—  
*Mahabharata, Sabhaparvan.*

5. कर &c.—कर tax, ray. आ + क्रम + क्त कर्मणि आक्रान्त sat upon, pervaded. महीं बिभ्रति इति मही + भृ + क्तिप् कर्त्तरि महीभृतः upholders of the earth, i.e., kings also mountains; उपपहतत्—। Mountains are supposed to have a part in steadying the earth in space. Comp. “सारं धरित्रीधरणक्षमञ्च” spoken of Himalaya. आक्रान्ता महीभृतो येन by whom the kings were sat upon ( सः ), or by whom the mountins were pervaded ( रविः ); बद्ध—। करेण आक्रान्तमहीभृत who with taxes oppressed the kings ( सः ), who pervaded the hills with rays ( रविः ) । इतत्—। Qual. both सः and रविः ।

6. उच्चकैः—Mighty. अव्यय, qual. तेजसा । See उच्चकैः, Sl. 7.

7. अशंशयम्—सम् + शी + अच् भावे संशय doubt. संशयस्य अभावः, अव्ययी—अभावार्थे । Nom. to भवति understood. Thus स रविः इत्यत्र असंशयम् संशयस्य अभावो भवति । Or say अविद्यमानः संशयः अस्मिन् असंशयम्, बद्ध—the construction being स रविः इति एतत् असंशयम् सन्देहवर्जितं सत्यम् इत्यर्थः ।

8. तेजसा—हेतौ श्या ।

9. रविः—With the alternative construction suggested in Note 3, we may take this to imply that as a child ( बालः ) he did not make a show of the sterner virtues such as शौर्य, औद्धत्य &c., and with his natural loveliness he resembled the Moon ; he had four hands so he equalled Vishnu ; with three eyes, he rivalled Siva. With the advent of youth, the characteristics of the Moon disappeared and he blazed as a veritable Sun.

10. Voice—तेन बालेन ( सता )...चतुर्भुजेन अभूयत निभेन त्रिलोचनेन अभूयत । यूना ( सता )...महीभृता ( सता ) रविणा भूयते ।



71. *He speaks of Ravana &c. in derision.*

स्वयं विधाता सुरदैत्यरक्षसामनुग्रहावग्रहयोर्यदृच्छया ।

दशाननादीनभिराङ्गदेवतावितीर्णवीर्यातिशयान् हसत्यसौ॥७१

*Prak*—असौ दशाननादीन् हसति [ This fellow, Sisupala, laughs in derision at Ravana and Hiranyakasipu ]. That is rank stupidity, they were mightier than he—असौ यदृच्छया अनुग्रहावग्रहयोः स्वयं विधाता [ You do not know his strength. He can punish or promote any one at will ]. That may be true of ordinary kings only who are his vassals—सुरदैत्यरक्षसाम् अनुग्रहावग्रहयोः [ Not only of them, but also of gods, demons and Rakshasas ]. Well then at most he is the equal of Ravana &c, how can he laugh at them?—अभिराङ्गदेवतावितीर्णवीर्यातिशयान् हसति [ He laughs at them because they became what they were solely through the favour of the deities they propitiated by penance, whereas Sisupala revels in his inborn might ]. 71

*Prose*—यदृच्छया स्वयं सुरदैत्यरक्षसाम् अनुग्रहावग्रहयोः विधाता असौ अभिराङ्गदेवतावितीर्णवीर्यातिशयान् दशाननादीन् हसति ॥ ७१ ॥

*Eng.*—Himself the ordainer at will of favour and disfavour ( reward and punishment ) unto gods, Demons and Rakshasas, he surpasses ( lit. laughs at ) Dasanana and others unto whom plenitude of power was granted by gods that were propitiated. 71.

*Beng.*—এ দেব, দানব, রাক্ষস বাহাকে যখন ইচ্ছা নিজবলে নিগৃহীত ও অনুগৃহীত করিতেছে। রাবণ প্রভৃতি সুররিপুগণ দেবতার অনুগ্রহে ক্ষমতা লাভ করিয়াছিল, এর ক্ষমতা স্বাভাবিক, অতএব এ তাহাদিগকে অতিক্রম করিয়াছে ॥ ৭১ ॥

*Expl*—See *Prak.* and *Eng.* above.

*Malli*—स्वयमिति । ‘यदृच्छया’ स्वेच्छया ‘स्वयं’ सामर्थ्येन न तु देवताप्रसादबलात् इति भावः ‘सुरदैत्यरक्षसां’ देवदानवयातुधानानाम्



‘अनुग्रहावग्रहयोः’ प्रसादनिग्रहयोः ‘विधाता’ कर्त्ता ‘असौ’ शिशुपालः  
 ‘अभिराद्धाभिः’ आराधिताभिः ‘देवताभिः’ ईश्वरादिभिः ‘वितीर्णः’ दत्तः  
 ‘वीर्यातिशयः’ प्रभावातिशयः येषां तान् ‘दशाननादीन् हसति’ अनन्य-  
 प्रसादलब्धैश्वर्ये मयि कथं याचकैस्तुल्यता इति गर्वात् हसति इत्यर्थः ॥७१॥

*Sara*—स्वशक्त्या देवदानवराक्षसान् अभिभूय वर्त्तमानस्य मे के  
 पुनरिमे वराका रावणादयो येषां देवताप्रसादादैश्वर्यम् इति पूर्वान्  
 सुरारीन् हसतीव शिशुपालः ॥ ७१ ॥

### CHARCHA

1. स्वयम्—An अव्यय here implying that his power came naturally to him not through the grace of any god as with Ravana &c.

2. विधाता—विदधाति इति वि + धा लृच् कर्त्तरि ordainer.

3. सुर &c. —दितेरपत्यानि पुमांसः इति दिति + ण्य दैत्याः demons.  
 सुराश्च दैत्याश्च रक्षांसि च सुरदैत्यरक्षांसि, इन्द्र । तेषाम् । मानुषाः are,  
 beneath notice. शेषे षष्ठी, related to अनुग्रह &c.

4 अनुग्रह &c.—अनु + ग्रह + अप् भावे अनुग्रह promotion,  
 grace. अव + ग्रह + अप् भावे अवग्रह degradation, disgrace. This  
 is a peculiar use of अव + ग्रह ; but the poet has it again in this  
 sense in “मन्दोऽपि न महान् अवग्रह्य साध्यः”—V. 49. अनुग्रहश्च  
 अवग्रहश्च, इन्द्र । तयोः । कर्मणि षष्ठी owing to the कृत् in विधाता ।

5. यदृच्छया—see यदृच्छया, sl. 49.

6. दशानन &c. दश आननानि अस्य, बहु—; refers to Ravana  
 who was a ten-necked monster. आदि foremost. दशाननः आदिः  
 एषाम् दशाननादयः बहु— । तान् । Refers to रावण, हिरण्यकशिपु,  
 तारक &c. कर्म of हसति which is सकर्मक when meaning to  
 deride.

7. अभिराद्ध &c.—अभि + राध + क्त कर्मणि अभिराद्ध propitiated.  
 देव एव इति देव + तल् स्वार्थे स्त्रियाम् देवता deity. वि + तृ + क्त  
 कर्मणि वितीर्ण bestowed. अति + शी + अच् भावे अतिशय excess.  
 वीर्यस्य अतिशयः वीर्यातिशयः excess of prowess प्रतापप्रकर्षः,



इतत्—। वितीर्णः वीर्यातिशयः एभ्यः वितीर्णवीर्यातिशयाः unto whom excess of prowess was granted, बद्ध—। अभिराज्ञाः देवताः अभिराज्ञ देवताः the deities propitiated कर्मधा—। ताभिः वितीर्णवीर्यातिशयाः, इतत्—। Ravana was favoured by शिव (sl. 49) and ब्रह्मन् । Hiranyakasipu and Taraka got their lift through Brahman alone. तान् । Qual. दशाननादीन् ।

8. हसति—This is here सकर्मक । Usually it is preceded by an उपसर्ग in such cases ; Comp. “स्थितावहस्येव पुरं मघोनः,” “तत्र मां प्राहसत् कृष्णः” &c. Also without an उपसर्ग comp. “हसन्तमन्तर्बलमर्वतां रवेः” ।

9. Voice—...विधात्वा असुना अतिशयाः दशाननादयः हस्यन्ते ।

72. He has not changed and is the same old tyrant still.

बलावलेपादधुनापि पूर्ववत्

प्रबाध्यते तेन जगज्जिगीषुणा ।

सतीव योषित् प्रकृतिः सुनिश्चला

पुमांसमभ्येति भवान्तरेष्वपि ॥ ७२ ॥

*Prak.*—अधुना अपि तेन पूर्ववत् जगत् प्रबाध्यते [ In this birth too he is oppressing the worlds as in the days of yore ]. What does he want ?—बलावलेपात् जिगीषुणा तेन प्रबाध्यते [ The pride of power urges him on. He wants to lord it over all the three worlds ]. But have not the lessons of his previous births chastened him ?—सुनिश्चला प्रकृतिः भवान्तरेषु अपि पुमांसम् अभ्येति [ The leopard does not change his spots. Nature is permanently attached to the individual and follows him in his re-births also ]. That is very strange—सती योषिदिव अभ्येति [ A devoted wife follows her husband in his re-births, so does one's Nature ]. 72.

*Prose*—जिगीषुणा तेन बलावलेपात् अधुना अपि पूर्ववत् जगत्



प्रबाध्यते । सती योषित् इव सुनिश्चला प्रकृतिः भवान्तरेषु अपि पुमांसम् अभ्येति ॥ ७२ ॥

*Eng.*—Through pride of power, even now, as of yore, the world is being oppressed by him with a longing for self-aggrandisement. Nature, ever unchanging, goes up to one like a devoted spouse even in other births. 72.

*Beng.*—बलैर गर्वे ए जन्मेও সে পূর্ব পূর্ব জন্মের গায় জগতের উৎपीड़न करিতেছে। साक्षी स्त्रीर गाय प्रकृति अविचलित भावे जन्मांतरेও पुरुषের অনুगमन করে ॥ ७२ ॥

*Expl.*—See *Prak* and *Eng.* above.

*Malli.*—बलेति । ‘जिगीषुणा’ नित्योत्साहवता इत्यर्थः ‘तेन’ शिशुपालेन ‘बलावलेपात्’ बलगर्वात् ‘अधुना अपि पूर्ववत्’ पूर्वजन्मनि इव ‘जगत् प्रबाध्यते’ । तथाहि ‘सती’ पतिव्रता ‘योषित् इव सुनिश्चला’ अतिस्थिरा ‘प्रकृतिः’ स्वभावः ‘भवान्तरेषु’ जन्मान्तरेषु ‘अपि पुमांसम् अभ्येति, [ “पतिं या नाभिचरति मनोवाक्कायसंयता । सा भर्तुर्लोकमाप्नोति सद्भिः साध्वीति चोच्यते<sup>१</sup> ॥” इति मनुः । उपमानोपमेय (?) पुरस्कृतोऽर्थान्तरन्यासः<sup>२</sup> ] ॥ ७२ ॥

#### NOTES ON MALLI

1. The woman that, being restrained in mind words and deed, does not sin against her husband, attains her husband's world and is called साध्वी by the wise. 2. We have an अर्थान्तरन्यास backed by an उपमा (?) ।

*Sara*—जगतां पीड़नस्य स्वभावः तत् अस्मिन्नपि जन्मनि तदेवैष करोति ।

#### CHARCHA

1. बल &c.—अब + लिप + घञ् भावे अवलेपः pride. बलस्य अवलेपः the pride of power, इतत्— । तस्मात् । हेतौ ५मी ।

2. अधुना—अस्मिन् काले इति इदम् + डि (७मी) + धुना स्वार्थे निपातनात् अधुना now, i. e., in this birth. “इदमः अशभावः धुना च प्रत्ययो निपात्यते”—*Vritti*.



3. पूर्ववत्—यथा पूर्वयोः तथा इति पूर्व + वति as in the preceding two births, *i. e.*, as he used to do when appearing as Hiranyakasipu and Ravana. The rule for वति is “तत्र तस्येव”—वति may be attached without reference to a क्रिया in the sense तत्र इव or तस्य इव । Here we have तत्र इव । The idea that शिशुपाल, रावण and हिरण्यकशिपु are the same individual born at different periods is not the poet's invention. The Mahabharata says—“एष ह्यतिबलो दैत्यो हिरण्यकशिपुः पुरा । रिपुः सुराणामभवद्भरदानेन गर्वितः ॥ तथासीद्भावणो नाम राक्षसो ह्यतिवीर्यवान् । तेनैव बलवीर्येण बलं नागणयन्मम ॥” This is Krishna's remark to Daruka, his charioteer, who was surprised to see Sisupala fight Krishna on equal terms at the Rajasuya of Yudhishtira.

4. प्रबाध्यते—प्र + बाध + लट् ते कर्मणि is being oppressed पीड्यते ।  
Conj. App.

5. जगत्—deriv. sl. 1. Refers to all the worlds. जातौ एकवचनम् । That the reference here is not to the earth alone is obvious from sl. 71.—सुरदैत्यरक्षसाम् &c.

6. जिगीषुणा—जेतुम् इच्छुः इति जि ( to prosper—अकर्मक ) + सन् + उ कर्त्तरि = जिगीष ( सन्नत धातु ) + उ = जिगीषुः wishing to thrive. तेन । Malli's नित्योत्साहवता may be had from this जि or from the सकर्मक root with अविवक्षा of the कर्म ।

7. सती—अस् + शट् कर्त्तरि + डीप् स्त्रियाम् a chaste woman. See Malli—पतिं या &c.

8. प्रकृतिः—प्रकृष्टा कृतिरस्याः one whose feats are great, *i. e.*, nature ; बद्ध— ।

9. सुनिश्चला—चलन्तीति चल + अच् कर्त्तरि चलाः moveable. निर्गता चलेभ्यः निश्चला motionless, प्रादितत्— । अतिशयेन निश्चला सुनिश्चला very firm, unchangeable ; प्रादितत्— । Qual. सती and प्रकृतिः ।

10. पुमांसम्—This refers to any individual male or female.

11. अभ्येति—अभि + इ + लट् तिप् approaches, reaches. Conj. App.

12. भव &c.—भवन्ति इति भू + अच् कर्त्तरि भवाः births, अन्ये



भवाः भवान्तराणि other births, सुपसुपा or मयूरव्यंसकादितत्—( see भुवनान्तरेषु, sl. 46. ). तेषु । अधिं ७मी ।

13. *Voice*—जिगीषुः सः प्रबाधते । सत्या योषिता इव सुनिश्चलया प्रकृत्या .. पुमान् अभीयते ।

73. *Now then kill him without hesitation.*

तदेनमुल्लङ्घितशासनं विधेर्विधेहि कीनाशनिकेतनातिथिम् ।  
शुभेतराचारविपक्लिमापदो निपातनीया हि सतामसाधवः ॥७३

*Prak.*—तत् एनं कीनाशनिकेतनातिथिं विधेहि [ Such being the case, it behoves you to kill him at once ]. But what is the specific charge against him ?—विधेः उल्लङ्घितशासनम् एनं विधेहि [ As I have said, he does what he likes with gods demons and Rakshasas, and thus upsets the laws of nature as laid down by Vidhata Himself ]. Very good, let Vidhata look out for the enforcement of his laws, why trouble me ?—असाधवः सतां निपातनीया हि [ It is the duty of the good to punish the wicked, and you are the foremost among the good ]. But punishment comes as the result of one's own deeds ; none can punish one at pleasure—शुभेतराचारविपक्लिमापदः असाधवः [ Quite true ; but the wicked have so many misdeeds to answer for, that disasters are constantly awaiting them and only want the intervention of the good to set them at work. The misdeeds of Sisupala will kill him, be you but the *निमित्त* in the matter ], 73.

*Prose.*—तत् विधेः उल्लङ्घितशासनम् एनं कीनाशनिकेतनातिथिं विधेहि । शुभेतराचारविपक्लिमापदः असाधवः सतां निपातनीयाः हि ॥७३

*Eng.*—So make him, that has transgressed the laws of the Ordainer, a guest at the house of Death. The unrighteous whose disaster has matured through iniquitous deeds, have indeed to be brought down by the noble. 73.



*Beng.*—এ বিধির নিয়ম লঙ্ঘন করিয়াছে অতএব ইহাকে যমালয়ে প্রেরণ করুন। অসাধুরা অকার্য্য করিয়া নিজের বিপদ ডাকিয়া আনে, তখন তাহাদের বিনাশ করা সাধুদিগের কর্তব্য ॥ ৭৩ ॥

*Expl.*—By his iniquities this man has upset the divine laws and his doom is only waiting for your interference. Also see *Prak.* and *Eng.*

*Malle.*—তদেনমিতি । ‘তত্’ তস্মাত্ ‘বিধিঃ’ বিধাতুরপি ‘উল্লঙ্ঘিত-  
শাসনং’ স্বয়ং বিধাতা ইत्याद्यুক্তরীत्या অতিক্রান্তদৈবতম্<sup>১</sup> ইত্যর্থঃ [সাপেক্ষত্বে-  
’পি গমকত্বাৎ সমাসঃ<sup>২</sup> ] ‘এনং’ শিশুপালং ‘কীনাশনিকৈতন্যতিথিং  
কীনাশো যমঃ তস্য নিকৈতনং গৃহং, তত্র অতিথিং প্রাধুণিকং ‘বিধেহি’ কুরু  
যমগৃহং প্রেষয় ইত্যর্থঃ [ “কীনাশঃ কৰ্শকে চত্রে কৃতান্নোপাংশুধাতিনোঃ”  
ইতি বিশ্বঃ ] । ন চৈতত্ প্রাধুণিকহস্তেন সৰ্পসারণং ভবাটশাস্ম অবশ্য-  
কৰ্ত্তব্যত্বাদিত্যাহ<sup>৩</sup> —‘শুভেতরাচারেণ’ দুরাচারেণ ‘বিপত্তিমাঃ’ পরি-  
পাকৈণ নির্বৃতাঃ কাল ( ? ফল ) পরিপাকৈণ প্রাপ্তাঃ ‘আপদঃ’ যেষাং তে  
তথোক্তাঃ [ “ভিত্তিঃ ক্তিঃ” ইতি পচঃ ক্তি প্রত্যয়ঃ । “ত্বেসম্ নিত্যম্” ইতি  
তদ্ধিতো মপপ্রত্যয়ঃ<sup>৪</sup> ] ‘অসাধবঃ’ দুষ্টাঃ ‘সতাং’ ভবাটশাং জগন্নিয়ন্তৃণাং  
‘নিপাতনীয়াঃ’ বধ্যাঃ ‘হি’ । ন চ নৈর্ঘৃণ্যদোষঃ স্বদোষেণৈব তেষাং বিনাশে  
নিমিত্তমাত্রত্বাৎ অস্মাকম্ ( ? যুস্মাকম্ ) ইत्याশয়েন “শুভেতরাচার—”  
ইत्याদিবিশেষণোক্তিঃ<sup>৫</sup> [সামান্যেন বিশেষসমর্থনরূপঃ অর্থান্তরন্যাসঃ<sup>৬</sup> ] ॥৭৩

#### NOTES ON MALLI

1. One who has transgressed the laws of God in the manner described under “স্বয়ং বিধাতা—” (sl. 71 ). 2. There is **সমাস** in spite of dependence because the sense is clear. 3. He says this is not like killing the snake by the hand of the guest because this is the unavoidable duty of people like thyself. 4. The affix is **ক্তি** after **পচ** by “ভিত্তিঃ—” । The **তদ্ধিত** affix **মপ্** is added by “ত্বে—” । 5. The attributive “শুভেতরা



—” is mentioned with a view to say that no blame for cruelty attaches to this, because they are killed by their own fault. You are only incidental to it. 6. We have **अर्थान्तरन्यास** of the kind in which the particular is defended by the general.

*Sara*—दुष्टाः स्वदोषैरेव नश्यन्ति साधवस्तत्र निमित्तमात्रं भवन्ति तत् शिशुपालहनने आत्मदोषं सा द्राक्षीः ।

### CHARCHA

1. **एनम्**—अन्वादेशे एनादेशः ।
2. **उल्लङ्घित &c.**—उद् + लङ् क्त कर्मणि उल्लङ्घित transgressed. शास + ल्यट् करणे शासन law. उल्लङ्घितं शासनम् अनेन, बद्ध— । तम् ।
3. **विधेः**—षष्ठी शेषे, related to शासनम् । विधि and शासन are परस्परसापेक्ष । Hence शासन should not have been compounded. “सापेक्षम् असमर्थवत् भवति” । But though compounded, the sense is clear ( गमक ) । Hence the समास is allowed—सापेक्षत्वेऽपि गमकत्वात् समासः । उल्लङ्घितशासनं विधेः—उल्लङ्घितविधि-शासनम् ।
4. **विधेहि**—वि + धा + लोट् हि do you render. Conj. App.
5. **कीनाश &c.**—कीनाश is यम । “क्षतान्ते पुंसि कीनाशः इत्यमरः । The derivation is unreliable Bhanuji has—की इत्यव्ययं कुत्सायाम् । की कुत्सितं नाशयति । पचाद्यच् । Still more fanciful is क्लिञ्जानीति क्लिम्बू विवाधने + कन् कर्त्तरि with इ becoming ई, श becoming नाश and ल disappearing. नि + क्त + ल्युट् अधिकरणे निकेतन house. कीनाशस्य निकेतनम् the house of Yama, ईतत्— । तस्य or तस्मिन् अतिथिः a sojourner in the house of Yama, ईतत्—or सुप्सुपा । तम् । Pred. to एनम् ।
6. **शुभ &c.**—शोभते इति शुभ + क कर्त्तरि शुभ good. इतर different. आ + चर + घञ् भावे आचार conduct. वि + पच + क्ति भावे + मप् = विपक्त्ति + मप् = विपक्त्तिमाः matured. आ + पद + क्तिप् भावे आपद् disaster. शुभात् इतरः शुभेतरः, सुप्सुपा । तादृशः आचारः conduct different from good, i. e., bad conduct ; कर्मधा— ।



तेन विपक्त्रिमाः matured through bad conduct, इतत्— । तादृश्यः  
आपदः एषाम्, बद्ध— । Qual. असाधवः । The rule “ङितः  
क्तिः” means that roots that drop ङ take क्ति to indicate भाव and  
any कारक except कर्त्ता । “लेर्मप्—” attaches the तद्धित affix मप्  
to what ends in क्ति । The मप् is compulsory.

7. निपातनीयाः—नि + पत + णिच् + अनीयर् कर्मणि to be bro-  
ught down, to be killed. Pred. to असाधवः ।

8. सताम्—अस + शत कर्त्तरि सन्तः the good. तेषाम् । षष्ठी  
in the अनुक्त कर्त्ता of the क्रिया in निपातनीय । सङ्गिः is also  
correct by the rule “कृत्यानां कर्त्तरि वा” ( App. ).

9. असाधवः—न साधवः, नञ् तत्— ।

10. Voice—...शासनः एषः...अतिथिः विधीयताम् ( त्वया ) ।  
आपद्भिः असाधुभिः...निपातनीयैः ( भूयते ) ।

74. And let Indra be at ease.

हृदयमरिबधोदयादुदूढद्रुमि दधातु पुनः पुरन्दरस्य ।

घनपुलकपुलोमजाकुचाग्रद्रुतपरिरम्भनिपीडनक्षमत्वम् ॥ ७४ ॥

N. B.—Indelicate. Malli alone is added.

Prose.—अरिबधोदयात् उदूढद्रुमि पुरन्दरस्य हृदयं पुनः घनपुलक-  
पुलोमजाकुचाग्रद्रुतपरिरम्भनिपीडनक्षमत्वं दधातु ॥ ७४ ॥

Malli.—किञ्च एवं दुष्टनिग्रहे शिष्टानुग्रहः स्यात् इत्याह हृदयमिति ।  
‘अरिबधोदयात्’ रिपुनाशलाभात् ‘उदूढद्रुमि’ नैश्चिन्त्यात् धृतदार्ढ्यं  
स्वस्यमिति यावत् [ पृथ्वादित्वात् दृढशब्दात् दमनिच् प्रत्ययः । “र ऋतो  
हलादेर्लघोः” इति ऋकारस्य रेफादेशः ] ‘पुरः’ शत्रुपुराणि दारयतीति  
‘पुरन्दरः’ इन्द्रः [ “पूःसर्वयोर्दारिसहोः” इति खच् प्रत्ययः । “खचि  
ह्रस्वः” इत्युपधाह्रस्वः । “वाचंयमपुरन्दरौ च” इति निपातनात् अदन्तत्वं  
सुमागमश्च (?) ] तस्य ‘हृदयं पुनः’ भूयः अपि पूर्ववदेव इति भावः ‘घन-  
पुलकयोः’ सान्द्ररोमाञ्चयोः पुलोमो जाता ‘पुलोमजा’ शची तस्याः ‘कुचा-  
ग्रयोः द्रुतपरिरम्भः’ औत्सुक्यात् शीघ्रालिङ्गनं तत्र यत् ‘निपीडनं’ तस्य



‘क्षमत्वं’ सहत्वं ‘दधातु’ । प्राक् चित्तविच्छेपात् त्यक्तभोगेन शक्रेण सम्प्रति  
त्वत्प्रसादान्निष्कण्टकं स्वकीयं राज्यं भुज्यताम् इत्यर्थः । [अत्र दार्ढ्यपदार्थस्य  
उदृढद्रुढिम इति विशेषणगत्या निपीडनक्षमत्वं प्रति हेतुत्वोक्त्या पदार्थ-  
हेतुकं काव्यलिङ्गम् । हृदयनिपीडनक्षमत्वसम्बन्धेऽपि असम्बन्धोक्त्या  
सम्बन्धेऽसम्बन्धरूपा अतिशयोक्तिः इत्यर्थालङ्कारः । वृत्त्यनुप्रासश्च । तैः  
अन्योऽन्यं संसृज्यते । पुष्पिताया वृत्तम् । “अयुजि नयुगरेफतो जकारो  
युजि च न जौ जरगाश्च पुष्पिताया ॥” इति लक्षणात् ] ॥ ७४ ॥

75. With a frown Hari said ‘yea’ and the Sage left.

ओमित्युक्तवतोऽथ शार्ङ्गिण इति व्याहृत्य वाचं नभ-  
स्तन्मिन्नत्पतिते पुरः सुरमुनाविन्दोः श्रियं बिभ्रति ।  
शत्रूणामनिशं विनाशपिशुनः क्रुद्धस्य चैद्यं प्रति  
व्योम्नीव भ्रुकुटिच्छलेन वदने केतुश्चकारास्पदम् ॥ ७५ ॥

इति श्रीमाधकृतौ शिशुपालवधे महाकाव्ये

कृष्णनारदसम्भाषणं नाम प्रथमः सर्गः ।

*Prak.*—अथ शार्ङ्गिणः वदने केतुः आस्पदं चकार [ Now Ketu ap-  
peared on the face of Krishna ]. What do you mean ?—व्योम्नि  
इव वदने भ्रुकुटिच्छलेन केतुः आस्पदं चकार [ Krishna’s face looked  
like the blue sky and a frown appeared on it as if Ketu had  
appeared in the sky ]. Why frown ?—चैद्यं प्रति क्रुद्धस्य ओम् इति  
उक्तवतः शार्ङ्गिणः वदने [ The sage’s words took effect. Krishna  
made up his mind to kill Sisupala, and as he said ‘So be it’ the  
memory of past wrongs brought up a frown on his face ; this  
looked like Ketu appearing in the sky ]. Was that in the sage’s  
presence ?—सुरमुनौ इति वाचं व्याहृत्य नभः उत्पतिते केतुः आस्पदं  
चकार [ The frown appeared as soon as the sage stepped back  
into the sky after the delivery of this speech, and it looked like



*Ketu* appearing in the sky ]. Well, why are you constantly harping on *Ketu's* appearance in the sky ?—अनिशं शत्रूणां विनाशपिशुनः केतुः [ The appearance of *Ketu* unerringly presages the downfall of an enemy of the gods—some mighty king. So this indicated the death of Sisupala ]. You are mistaken ; to be of such portent the *Ketu* has to face the moon. You may call the frown *Ketu*, but where is the moon ?—शार्ङ्गिणः पुरः सुरसुनौ इन्दोः श्रियं बिभ्रति केतुः आस्यदं चकार [ I am not a fool. The sage had just stepped up. He stood like the moon while the frown on Krishna's face faced him, thus reproducing the scene of *Ketu* facing the moon and portending evil to the evil-doers—the kings of Sisupala's stamp ]. 75.

*Prose*—तस्मिन् सुरसुनौ इति वाचं व्याहृत्य नभः उत्पतिते पुरः इन्दोः श्रियं बिभ्रति ( सति ) अथ ओम् इत्युक्तवतः चैद्यं प्रति क्रुद्धस्य शार्ङ्गिणः वदने व्योम्नि इव अनिशं शत्रूणां विनाशपिशुनः केतुः भ्रुकुटि-च्छलेन आस्यदं चकार ( *Malli.* )—Or—अथ इन्दोः श्रियं बिभ्रति तस्मिन् सुरसुनौ इति वाचं व्याहृत्य ओम् इत्युक्तवतः शार्ङ्गिणः पुरः नम उत्पतिते चैद्यं प्रति क्रुद्धस्य शार्ङ्गिणः वदने &c. ॥ ७५ ॥

*Eng.*—Now the divine sage, bearing the likeness of the moon, with this speech delivered, having leapt into the sky in front of Sarngin who had uttered Om, a comet, ever an omen of the destruction of enemies, put in appearance in the guise of a frown, on the sky-like face of him who was provoked against the king of *Chedi*. 75.

*Beng.*—চন্দ্রের ন্যায় কান্তিবিশিষ্ট দেবর্ষি নারদ এই বলিলে শ্রীকৃষ্ণ তথাস্থ বলিয়া তাঁহার বাক্য অঙ্গীকার করিলেন । তখন মুনি আবার আকাশে উঠিলেন । সেই সময়ে শিশুপালের প্রতি ক্রোধে কৃষ্ণের আকাশের ন্যায় নীল মুখে ধূমকেতুর ন্যায় ক্রকুটি আবিভূত হইয়া চন্দ্রতুলা মূনির অভিমুখে অবস্থিত হইল । স্পষ্টই বুঝা গেল দেবশত্রুগণের বিনাশ আসন্ন ॥ ৭৫ ॥



*Expl.*—Krishna said 'So be it' and undertook the mission entrusted to him. The sage then leapt back into the sky on his way to heaven. \* Also see *Prak.* and *Eng.* above.

*Malli.*—ओमिति । 'तस्मिन् सुरसुनौ' नारदे 'इति' इत्यम्भृतां 'वाचं व्याहृत्य' उक्त्वा 'नभ उत्पतिते' खम् उद्गते 'पुरः' अग्रे 'इन्दोः श्रियं बिभ्रति' सति 'अथ' मुनिवाक्यानन्तरम् 'ओम् इति उक्तवतः' तथास्तु इत्यङ्गीकृतवतः [ "ओम् प्रश्नेऽङ्गीकृतौ रोषे" इति विश्वः ] चेदीनां जनपदानामयं 'चैद्यः' शिशुपालः [ "वृद्धेत्कोसलाजादात् अग्रङ्" इति अग्रङ् प्रत्ययः<sup>१</sup> ] तं 'प्रति क्रुद्धस्य शार्ङ्गिणः वदने व्योम्नि इव अनिशं' सर्वदा अव्यभिचारेण इत्यर्थः 'शत्रूणां विनाशस्य पिशुनः' सूचकः [ "चन्द्रमभ्युषितः केतुः क्षितीशानां विनाशकृत्" इति शास्त्रात्<sup>२</sup> इति भावः ] 'केतुः' उत्पातविशेषः ] 'केतुर्द्युतौ पताकायां ग्रहोत्पातारिलक्ष्यसु' इत्यमरः ] 'भ्रुकुटिच्छलेन' भ्रू भङ्गव्याजेन 'आस्पदं' प्रतिष्ठां स्थितिं 'चकार' [ "आस्पदं प्रतिष्ठायाम्" इति निपातनात् सुडागमः<sup>३</sup> ] अनेन वाक्यार्थभूतस्य वीररससहकारिणो रौद्रस्य स्थायी क्रोधः स्वानुभावेन भ्रुकुट्या कारणभूतः अनुभेयः इत्युक्तम् । तथा तदविनाभूतस्य अङ्गिनो वीरस्य स्थायी प्रयत्नोपनेयः उत्साहोऽपि उत्पन्न एव इत्यनुसन्धेयम्<sup>४</sup> । "इन्दोः श्रियं बिभ्रति" इत्यत्र सुनेः इन्दुश्रियः अयोगात् तत्सदृशम् इति सादृश्याच्चेपात् असम्भवदस्तुसम्बन्धरूपः निदर्शनालङ्कारः । "वदने व्योम्नि इव" इत्युत्प्रेक्षा । "भ्रुकुटिच्छलेन केतुः" इति कलादिशब्देन असत्यत्वप्रतिपादनरूपः अपह्नवः । तत्र शत्रुविनाशसूचके तु अपेक्षितेन्दुसामिध्यव्योमावस्थानसम्पादकत्वे निदर्शनोपमयोः अपह्नवोपकारस ( ? क ) त्वात् अङ्गाङ्गिभावेन सङ्करः<sup>५</sup> ॥ चमत्कारकारितवा मङ्गलाचरणरूपतया च सर्गान्त्यश्लोकेषु श्रीशब्दप्रयोगः । यथाह भगवान् भाष्यकारः—“मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि शास्त्राणि प्रथन्ते वीरपुरुषाणि आयुष्मत्पुरुषाणि च भवन्ति व्यध्येतारश्च प्रवक्तारो भवन्ति” इति<sup>६</sup> ॥ शार्दूलविक्रीडितं वृत्तम् ।



“सूर्याश्चैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम्” इति लक्षणात्<sup>७</sup> ॥  
सर्गान्तत्वात् वृत्तभेदः । यथाह दण्डी—“सर्गैरनतिविस्तीर्णैः अव्यवृत्तैः  
सुसन्धिभिः । सर्वत्र भिन्नसर्गान्तरूपेतं लोकरञ्जकम् ॥” इति<sup>८</sup> ] ॥ ७५ ॥

अथ कविः कविकाव्यवर्णनीयाख्यानपूर्वकसर्गसमाप्तिं कथयति इतीति ।  
‘इति’ शब्दः समाप्तौ । ‘माघकृतौ’ इति कविनामकथनम् ‘महाकाव्ये’ इति  
महच्छब्देन लक्षणसम्पत्तिः सूचिता<sup>९</sup> । शिशुपालवधे’ इति काव्यनाम-  
कथनम् । ‘प्रथमः सर्गः’ इति समाप्त इति शेषः । एवमुत्तरत्वापि द्रष्टव्यम् ।

इति श्रीमहोपाध्यायकोलाचलमल्लिनाथसूरिविरचिते

शिशुपालवधकाव्यव्याख्याने सर्वङ्गषाख्ये

प्रथमः सर्गः ॥

### NOTES ON MALLI

1. जड् is the affix by “वृद्धेत्—” ( *Char.* ). 2. From the text that a comet rising with its face to the moon causes the death of kings. 3. सुट् is the augment by निपातन in “आसदं—” ( *Char.* ). 4. अनेन &c.—क्रोध, which is the basis ( *स्यायिन्* ) of the sentiment रौद्र that accompanies वीर and which is expressed by the sentence here, can be inferred from its indicator भ्रुकुटि—This is what is stated here. Also, it has to be borne in mind that, of वीर, which cannot arise without क्रोध and is its अङ्गिन्, the basis ( *स्यायिन्* ), viz, *ardour* ( उत्साह ) that has to be brought forth with effort, has certainly appeared too. 5. In “इन्दोः—” as the सुनि cannot have the श्री of इन्दु, we have to say like the श्री of इन्दु; hence there is निदर्शनालङ्कार of the kind असम्भवस्तुसम्बन्ध । “वदने—” is an उत्प्रेक्षा । “भ्रुकुटि—” is an अपह्नव of the kind in which fictitiousness is established by words like कल &c. Of these again, there is commingling of अपह्नव with निदर्शना and उपमा, as of अङ्ग with अङ्गिन्, because these two help the अपह्नव, since they establish the



presence of केतु in the व्योमन् near इन्द्र which is necessary to portend the death of enemies. 6. The word श्री is used in the concluding verses owing to its charm and because of its character of मङ्गलाचरण । Thus says His Reverence the Bhashyakara—“Such treatises prosper as have मङ्गलाचरण at start, during their course, and at the end ; and they make people heroic and long-lived ; besides their readers become masters of speech.” 7. The metre is शार्दूलविक्रीडित, the definition being “सूर्याम्बै—” ( *Supplemental Note* on metre ). 8. The metre is changed because the Canto closes. Thus says दण्डिन्—“It pleases people if the Cantos are not too long, the metre sweet to the ear, the stages well laid, and the conclusion of the Cantos marked by a change of metre.” 9. The word महत् indicates the presence of all the characteristics.

*Sara*—अथ हरिः शिशुपालवधमङ्गीचक्रे मुनिश्च प्रीतो दिवसमभि-  
प्रतस्थे । भगवानपि रिपुगतमेव ध्यायंस्तस्थौ ॥ ७५ ॥

### CHARCHA

1. ओम्—An अव्यय indicating here अङ्गीकृति acceptance (See Malli ). He undertook the task imposed.

2. उक्तवतः—वच् + क्तवतु कर्त्तरि उक्तवान् one that has said. तस्य । The *past* indicates that Narada got up *after* Hari had said ओम् ।

3. अथ—अव्यय indicating आनन्तर्य । The आनन्तर्य is with respect to the speech preceding. Note the sequence—(i) the sage's speech (ii) Hari's acceptance, (iii) sage's departure.

4. शार्ङ्गिणः—शृङ्ग horn, i. e., bison's horn. तस्य विकारः इति शृङ्ग + अञ् शार्ङ्गम् made of bison's horn. Refers to the bow of Hari. तत् अस्य अस्ति इति शार्ङ्ग + इति सत्वर्थे शार्ङ्गी । This is a name of Hari. “विष्णुर्नारायणः कृष्णो वैकुण्ठो विष्टरश्च वाः । ... पीताम्बरोऽच्युतः शार्ङ्गी विष्वक्सेनो जनार्दनः ॥” इत्यमरः । Construe



शार्ङ्गिणः पुरः also शार्ङ्गिणो वदने । तस्य । The reference to the weapon at this stage is significant.

5. व्याहृत्य—वि + आ + हृ + ल्यप् having delivered.

6. उत्पतिते—उद् + पत + क्त कर्त्तरि । Leapt up. तस्मिन् । Qual. सुरसुनौ । The root is गत्यर्थ hence कर्त्तरि क्त । Do not say अकर्म-कत्वात् कर्त्तरि क्त because we have नभः for its कर्म here.

7. पुरः—Deriv. sl. 9—“पुरः प्रबालैरिव पूरितार्द्धया” । In both constructions under the *Prose Order* this goes with शार्ङ्गिणः । Malli's पुरः इन्दोः श्रियम् &c.—शार्ङ्गिणः पुरः इन्दोः श्रियम् &c.

8. सुरसुनौ—सुराणां सुनिः, ईतत्— । तस्मिन् । भावे ऽमी ।

9. श्रियम्—This is the word to which Malli refers when he says “सर्गान्त्यश्लोकेषु श्रीशब्दप्रयोगः” । The plural in श्लोकेषु is with reference to *all* the cantos ; they *all* have the word श्री in their last verse. Thus Canto II has “स्थलनियतनिषण्णश्रीश्रुतां शुश्रुवान् सः”, in Canto III we find “सततं धृतश्रियः”, Canto IV gives “अनुकृतशिशिरौघश्रीभिः” &c. right through all the twenty cantos without exception. Also for मङ्गलादीनि as quoted from the भाष्य, we refer to “श्रियः पतिः श्रीमति” in sl. 1. मङ्गलमध्यानि is illustrated by “जम्बूजनितश्रियः श्रियम्”, sl. 19. “अधिष्ठितश्रिणी” sl. 24 ; अयशस्करं श्रियः”, sl. 44 ; “आश्रयः श्रियः” sl 46 ; “श्रियं विभ्रति” illustrates मङ्गलान्तानि ।

10. विभ्रति—भृ + शतृ कर्त्तरि विभ्रत् । तस्मिन् । Qual. सुरसुनौ । The sage has been already compared to the moon more than once ( see sl. 5, sl. 16, sl. 25. &c. ).

11. अनिशम्—निशा night. But at night there is cessation of all movement. Hence by लक्षणा the word निशा here means विरतिः cessation. अविद्यमाना निशा यस्मिन् तत् यथा तथा ceaselessly, i. e., unfailingbly, invariably ; बहु— । Qual. the क्रिया in पिशुन ।

12. विनाश &c.—वि + नश + घञ् भावे विनाश destruction. तस्य पिशुनः, ईतत्— । Qual. केतुः । See Malli चन्द्रमभ्युत्थितः &c.

13. चैद्यम्—चेदि is primarily a clan of Kshattriyas. चेदीनां



निवास जनपदः इति चेदि + अण् चेदयः the अण् disappearing by the rule “जनपदे लुप्” । We get चेदयः in the plural by the rule “लुपि युक्तवद्वर्तिवचने”—when an affix disappears by लुप् the resultant word will have the gender and number of the stem that took the affix. Hence, चेदीनाम् in the वाक्य being masculine plural, the जनपद also becomes masculine plural. Hence चेदयः । Next चेदीनां राजा इति चेदि + अण्ड् चैद्यः the king of the district Chedi, तम् । प्रति इति कर्मप्रवचनीययोगे श्या । The rule “वृद्धेत्—” means words denoting क्षत्रिय and also जनपद take अण्ड् in the sense of अपत्य or राजन् if such words are what is technically known as वृद्ध, or end in इ, as also do the words कोसल and अजाद । चेदि is वृद्ध and also ends in इ and takes the प्रत्यय । Old चेदि is now called Bundelkhand.

14. व्योम्नि—The dark face of Krishna compares with the blue sky. “मालिन्यं व्योम्नि यशसि धवलता” ।

15. भ्रुकुटि &c.—कुटि wrinkle. कुटो also is correct. भ्रुवः कुटिः भ्रुकुधिः or भ्रूकुटिः a frown, ईतत्— । सा एव कलम् guise of a frown, कर्मधा—like शाकपार्थिव (रूपककर्मधा—) । तेन । श्या करणे । The Varttika “अभ्रुकुंसादीनामिति वक्तव्यम्” read under “इको ह्रस्वः अङ्गो गालवस्य” makes the shortening of the vowel in भ्रू optional in भ्रूकुंस्, भ्रूकुटि &c. ; hence भ्रुकुटि or भ्रूकुटि । Some interpret the Varttika as enjoining अ to be the substitute of the ऊ in भ्रू in such cases, ( भ्रूकुंसादीनाम् अः स्यात् ) । Hence a third form भ्रुकुटि ।

16. वदने—Goes with शार्ङ्गिणः in both the constructions. ( See Prose ).

17. केतुः—A comet. This should face the moon to be of any consequence. Hence “इन्दोः श्रियं बिभ्रति सुरसुनौ” । हरि and नारद were still facing each other, so the केतु on Hari's face was indeed “चन्द्रमभ्युत्थितः” as in Malli.

18. आसुदम्—आ समन्तात् पद्यते विहरति अस्मिन् इति आ + पद + वज् अधिकरणे आसुदम् place of residence. संज्ञापूर्वको विधि-



रनित्य इति वृद्धभावः । The rule is “आस्यदं—”, *i. e.*, when meaning प्रतिष्ठा we get आस्यद with सुट् attached to पद, otherwise आपद । प्रतिष्ठा is प्रतितिष्ठत्यस्मिन् इति प्रति + स्था + अङ् अधिकरणे । Commentators take it as “आत्मयापनाय स्थानम्”, “शरीररक्षणाय स्थानम्” &c. Haradatta attaches घ though the root is हलन्त ।, He means इहैव निपातनात् घः । Or say आक्रान्तं पदम् आस्यदम् प्रादित्तत्— ।

19. Voice—...पिशुनेन केतुना...चक्रे ।

END OF CANTO I.

### NOTES ON METRE

1. The first 73 verses of Canto I are in the metre known as वंशस्थविल ( छन्दोमञ्जरी ) or वंशस्थ ( वृत्तरत्नाकर ) । The definition is “वदन्ति वंशस्थविलं जतौ जरौ” ( छन्दोमञ्जरी ) or “जतौ तु वंशस्थसुदोरितं जरौ” ( वृत्तरत्नाकर ) ।

In these ज, त, ज, र are triads—groups of three syllables. ज has a short syllable, a long syllable, and a short syllable ;

*i. e.*, ज is short, long, short ; — — —

त is long, long, short ; — — —

र is long, short, long ; — — —

The scheme is

अ	यः	प	तिः	श्री	म	ति	शा	सि	तुं	ज	गत्
—	—	—	—	—	—	—	—	—	—	—	—
ज			त			ज			र		

2. Verse 74 is in the metre पुष्टिताम्रा । The definition (see Malli on sl. 74) means—

In the first and third lines there are न, न, र, य ; in the others न, ज, ज, र, ग ।

न is — — — ; य is — — —



The ग here means a single *long* syllable. Hence the following scheme—

हृ	द	य		स	रि	व		घो	द	या		डु	डू	ढ
—	—	—		—	—	—		—	—	—		—	—	—
		न				न				र				य

इ	दि	स		द	धा	तु		पु	नः	पु		र	न्द	र		स्य
—	—	—		—	—	—		—	—	—		—	—	—		—
		न				ज				ज				र		ग

3. The metre in the last verse is शार्दूलविक्रीडित (Malli. Sl. 75) with स, स,, ज, स, त, त, ग, in order.

Here स is — — —, स is — — —.

Hence the scheme—

ओ	भि	त्यु		क्त	व	तो		ऽथ	शा	ङ्गि		ण	द	ति		व्या	हृ	त्य		वा	चं	न		भो
—	—	—		—	—	—		—	—	—		—	—	—		—	—	—		—	—	—		—
		स				स				ज				स				त				त		ग

There is pause at the twelfth syllable and at the end of each *pada* ( पाद )।



# APPENDIX

## Roots and Rules.

1. অকথিতঞ্চ—যে কারকের অপাদান প্রভৃতি বিশেষ কোনও নাম দেওয়া হয় নাই তাহাও 'কর্ম'। যথা—'গাং দোন্ধি পয়ঃ' এখানে 'গাং' অপাদানরূপে ধরা হয় নাই বলিয়া 'কর্ম'। ইচ্ছা করিলে 'গোঃ দোন্ধি পয়ঃ' বলা যায়, তখন 'গোঃ' অপাদান। ইত্যাদি।
2. অকন্তরি চ কারকে সংজ্ঞায়াম্—সংজ্ঞা বুঝাইতে ধাতুর উত্তর ঘঞ্ হ্রস্ব, কিন্তু কর্তৃবাচ্যে হয় না। যথা—ভাববাচ্যে হস + ঘঞ্ হাসঃ ; কর্মবাচ্যে লিখ + ঘঞ্ লেখঃ ; ইত্যাদি।
3. অকর্মকাচ্—বি পূর্বক ক্ব ধাতু অকর্মক হইলে আত্মনেপদী হয়। যথা—বিকূর্বন্তে অশ্বাঃ।
4. অকেনোভবিষাদাধমর্গ্যয়োঃ—ভবিষ্যৎকালে বিহিত অক ( ঋন্ ) ও ইন্ ( গিনি ) প্রত্যয় যোগে অনুক্ত কর্মে বস্তু হয় না।
5. অঞ্চেঃ পূজায়াম্—পূজার্থে অঞ্চ ধাতুর উত্তর জ্ঞা, জ্ঞ, ও জ্ঞবতু প্রত্যয়ে ইট্ হয়। যথা—আঞ্চতা শিরো গচ্ছতি, ইত্যাদি।
6. অঞ্চেলুক্—দিক্ শব্দের পরবর্তী অঞ্চ ধাতুর উত্তর অন্ত্যান্তি প্রত্যয় হইলে ঐ প্রত্যয়ের লোপ হয়। যথা—প্রাচি কালে ইতি প্রাচ্ + ঙি + অন্ত্যান্তি স্বার্থে প্রাচ্।
7. অত ইঞ্—অকারান্ত প্রাতিপদিকের উত্তর অপত্যাদি অর্থে ইঞ্ প্রত্যয় হয়। যথা—দশরথ + ইঞ্ দশরথিঃ। ইত্যাদি।
8. অত ইনিঠনো—অকারান্ত প্রাতিপদিকের উত্তর মত্বার্থে ইনি ও ঠন্ প্রত্যয় হয়। যথা—রথ + ইনি রথিন্, রথ + ঠন্ রথিক, ইত্যাদি।
9. অত্যন্তসংযোগে চ—ব্যাপ্তি বুঝাইলে দ্বিতীয়ান্ত কালবাচক শব্দ পূর্বে রাখিয়া তৎপুরুষ সমাস হইতে পারে। মুহূর্তং ব্যাপ্য মুখম্ এই অর্থে 'মুহূর্তমুখম্' তৎ —। ইত্যাদি।
10. অধিনীঙ্ হ্রাসাং কর্ম—নী, হ্রা ও আস্ ধাতু অধিপূর্বক হইলে আধারের কর্ম সংজ্ঞা হয়। যথা—অধিনীঙ্ হ্রাসাং কর্ম—নী, হ্রা ও আস্ ধাতু অধিপূর্বক হইলে



11. অধীগর্হদয়েশাং কর্মণি—দয়, ঈশ ও স্বরণার্থ ধাতুর কর্মে শেষে ষষ্ঠী হইলে উহার আর সমাস হয় না।

12. অনুপসর্গাৎ জ্ঞঃ—কর্তা যদি ফলভাগী হন ও কোনও উপসর্গ পূর্বে না থাকে তাহা হইলে জ্ঞা ধাতু আত্মনেপদী হয়।

13. অত্রাদিতরভেদিক্শব্দাঞ্চ ত্বরপদাজাহিযুক্তে—অত্র, আরাং, ইতর, ঋতে, দিক্শব্দ, অঞ্চধাতু উত্তরপদে আছে এমন শব্দ, আচ্ প্রত্যয়ান্ত শব্দ ও আহিপ্রত্যয়ান্ত শব্দ যোগে পঞ্চমী বিভক্তি হয়। যথা—রামাং অত্রঃ, কৃষ্ণাং ইতরঃ, ইত্যাদি।

14. অপবর্গে তৃতীয়া—কালের ও পথের ব্যাপ্তি দ্বারা ফললাভ বুঝাইলে কালবাচক ও অধ্ববাচক শব্দের উত্তর তৃতীয়া বিভক্তি হয়। মাসেন পারং যাতি। ইত্যাদি।

15. অপ্রধানে দুহাদীনাং প্রধানে নীহকৃষ্‌বহাম্। বুদ্ধিভক্ষার্থয়োঃ শব্দকর্মণাঞ্চ নিজেচ্ছয়া। প্রযোজ্যকর্মণ্যন্তোষাং গ্যন্তানাং লাদয়ো মতাঃ—কর্মবাচ্যে দুহাদির অপ্রধান কর্ম, ত্রাদির প্রধান কর্ম, বুদ্ধার্থ ভক্ষণার্থ ও শব্দ কর্মধাতুর যে কর্ম ইচ্ছা, অত্র গিজন্ত ধাতুর প্রযোজ্য কর্ম, উক্ত হইবে। যথা—গোঃ দুহতে পরঃ, ইত্যাদি।

16. অয় to go—লট্ অয়তে, লিট্ অয়াঞ্চক্রে-অয়াশ্চভূব-অয়ামাস, লট্ অয়িষ্যতে, লুঙ্ আয়িষ্ট। পরা পূর্বক হইলে—পলায়তে, পলায়াঞ্চক্রে ইত্যাদি।

17. অরুদ্বিষদজন্তুশ্চ মুম্—থ ইৎ যায় এমত কৃৎ প্রত্যয়ের যোগে অরুস্, দ্বিষৎ ও অব্যয় ভিন্ন স্বরান্ত উপপদের মুম্ আগম হয়।

18. অর্চ to worship, to honour—লট্ অর্চতি—অর্চয়তি, লিট্ আনর্চ-অর্চয়ামাস-অর্চয়াশ্চভূব-আর্চয়াঞ্চকার, লুট্ অর্চিষ্যতি—অর্চয়িষ্যতি, লুঙ্ আর্চীৎ-আর্চিচৎ।

19. অর্জ to earn—লট্ অর্জতি—অর্জয়তি, লিট্ আনর্জ—অর্জয়ামাস etc., লুট্ অর্জিষ্যতি—অর্জয়িষ্যতি, লুঙ্ আর্জীৎ—আর্জিজৎ।

20. অর্দ্ধং নপুংসকম্—ষষ্ঠ্যন্ত শব্দের সহিত তৎপুরুষ সমাস হইলে ক্রীবলিঙ্গ সমাংশবাচী অর্দ্ধশব্দ পূর্বে বসিবে। অর্দ্ধং পিপ্লল্যাঃ অর্দ্ধপিপ্ললী। অংশ মাত্র বুঝাইলে পিপ্লল্যর্দ্ধঃ। ইত্যাদি।

21. অর্দ্ধচাঃ পুংসি চ—অর্দ্ধচ প্রভৃতি শব্দ পুংলিঙ্গ ও ক্রীবলিঙ্গ উভয়ই হয়। মধু, মধুঃ। ইত্যাদি।



22. অর্থ to solicit—লট্ অর্থয়তে, লিট্ অর্থয়ামাস—অর্থয়াষভূব, অর্থয়াঞ্চক্রে, লট্ অর্থয়িষ্যাতে, লুঙ্ আৰ্ভথত ( ধাতু অকারান্ত ) ।

23. অবয়বে চ প্রাণ্যোষধিবৃক্ষেভ্যঃ—প্রাণিবাচক, ওষধিবাচক ও বৃক্ষবাচক শব্দের উত্তর অণ্, অঞ্ প্রভৃতি যথাবিহিত প্রত্যয় অবয়ব অর্থেও হয় ( বিকার অর্থেও হয় ) । যথা—কপোতস্ত বিকারঃ ইতি কপোত + অঞ্ কাপোতঃ, ইত্যাদি ।

24. অবীতন্ত্রীতরীলক্ষ্মীহ্রীধীশ্রীণামুণাদিতঃ । স্ত্রীলিঙ্গানামমীষান্ত ন স্থলোপঃ কদাচন ॥—অবী, তন্ত্রী, তরী, লক্ষ্মী, হ্রী, ধী, শ্রী শব্দে উণাদি প্রত্যয় হইতে স্ত্রীলিঙ্গে ঙ্কার হইয়াছে, এজন্য ইহাদের প্রথমার একবচনে বিসর্গের লোপ হয় না । অবীঃ তন্ত্রীঃ ইত্যাদি ।

25. অর্থেন নিত্য সমাসঃ সর্বলিঙ্গতা চ বক্তব্য—অর্থশব্দের সহিত নিত্য চতুর্থী তৎপুরুষ হয় ও সমস্ত পদে বিশেষ্যের অনুরূপ লিঙ্গ হয় । পানার্থং জলম্ । ইত্যাদি ।

26. অর্হ to honour, to deserve—লট্ অর্হতি, লিট্ আনর্হ, লট্ অর্হিষ্যাতি, লুঙ্ আহীং ।

27. অল্লাচ্চতরম্—দ্বন্দ্বসমাসে অপেক্ষাকৃত অল্পস্বরবিশিষ্ট শব্দ পূর্বে বসিবে ।

28. অশ to pervade—লট্ অশ্নতে, লিট্ আনশে, লট্ অশিষ্যাতে—অক্ষ্যতে, লুঙ্ আশিষ্ট—আষ্ট । To eat—লট্ অশ্নাতি, লোট্ হি অশান, লিট্ আশ, লট্ অশিষ্যাতি, লুঙ্ আশীং ।

29. অস to be—লট্ অস্তি স্তঃ সন্তি, লোট্ হি এধি, লিট্ বভূব, লট্ ভবিষ্যাতি, লুঙ্ অভূং । To hurl—লট্ অশ্রতি, লিট্ আস, লট্ অসিষ্যাতি, লুঙ্ আশ্রং ।

30. অসমাসবদ্ধাবে পূর্বপদস্থ স্ত্রপঃ সূর্বভব্যঃ—সর্বনামের দ্বিত্ব হইলে যদি সমাস না হয় তবে পূর্ব অর্কের বিভক্তি স্থানে প্রথমার একবচন আদেশ হয় । পরঃ পরম্ = পরস্ পরম্ । ইত্যাদি ।

31. অস্মদো দ্বয়োশ্চ—অস্মদ্ শব্দের একবচন ও দ্বিবচন স্থানে বিকল্পে বহুবচন হয় । অহং গচ্ছামি, আবাং গচ্ছাবঃ or বয়ং গচ্ছামঃ, ইত্যাদি ।

32. আন্মহতঃ সমাধিকরণজাতীয়য়োঃ—জাতীয় প্রত্যয় পরে ও সমাসে বিশেষ্য পরে থাকিলে মহৎশব্দের স্থানে মহা আদেশ হয় । মহাজাতীয়ঃ, মহাবাহুঃ । ইত্যাদি ।



## APPENDIX

33. আপ to acquire—লট্ আপ্রোতি, লিট্ আপ, লূট্ আপ্রোতি  
লুঙ্ আপৎ ।
34. আস to sit, to exist—লট্ আস্তে, লিট্ আসাক্তে—  
আসাম্ভূব—আসামাস, লূট্ আসিষ্যতে, লুঙ্ আসিষ্টে ।
35. ই to go—লট্ এতি, লিট্ ইয়ায়, লূট্ এষ্যতি, লুঙ্ অগাৎ ।  
To recollect—Always preceded by অধি । লট্ অধ্যোতি &c.  
To read—অধি precedes this also. লট্ অধীতে, লিট্ অধিজগে,  
লূট্ অধ্যোষ্যতে, লুঙ্ অধ্যোষ্টে—অধ্যাগীষ্টে ।
36. ইষ to desire—লট্ ইচ্ছতি, লিট্ ইয়েষ, লূট্ এষিষ্যতি, লুঙ্  
ঐষীৎ । To go লট্ ইষ্যতি, rest as above.
37. ঈক্ষ to see—লট্ ঈক্ষতে, লিট্ ঈক্ষাক্তে—ঈক্ষামাস—  
ঈক্ষাম্ভূব, লূট্ ঈক্ষিষ্যতে, লুঙ্ ঐক্ষিষ্টে ।
38. ঈষদঃস্বষু কৃচ্ছাকৃচ্ছার্থেষু খল্—ঈষৎ, হ্রস্ব, হ্রস্ব স্ত্র উপপদে  
থাকিলে ও ক্রিয়ার স্মকরতা বা হ্রস্করতা বুঝাইলে ধাতুর উত্তর খল্ প্রত্যয়  
হয় । যথা—দুর্লভ, স্মকর ইত্যাদি ।
39. উপমানানি সামান্যবচনৈঃ—উপমান বাচক শব্দ পূর্বে ও সাধারণ  
ধর্মবাচক শব্দ পরে রাখিয়া তৎপুরুষ সমাস হইতে পারে ।
40. উপমিতং ব্যাঘ্রাদিভিঃ সামান্যপ্রয়োগে—ব্যাঘ্রাদির সহিত তুলনা  
হইলে তুলিত বস্তু পূর্বে রাখিয়া তৎপুরুষ করা যায়, কিন্তু সাধারণ ধর্মের  
প্রয়োগ থাকিলে নয় । পুরুষব্যাঘ্রঃ ইত্যাদি ।
41. উপসর্গস্ত ঘঞিঃ অমনুষ্যে বহুলম্—ঘঞ্ প্রত্যয়ের যোগে  
উপসর্গের অন্ত্য স্বর কখন কখন দীর্ঘ হয়, কিন্তু মনুষ্যকে বুঝাইলে হয় না ।
42. উপসর্গাদসমাসেহপি গোপদেশস্ত—যে সকল ধাতু পাণিনির  
ধাতুবৃত্তিতে ণকারাদি বলিয়া নির্দিষ্ট হইয়াছে, উপসর্গে স্থিত রকারাদির  
পর তাহাদের ন স্থানে ণ হয় ।
43. উভয়প্রাপ্তৌ কর্মণি—কৃতপ্রত্যয়ের যোগে কর্তা ও কর্ম উভয়  
অনুকৃত থাকিলে, কর্মেই যষ্টি হইবে, কর্তার হইবে না । আশ্চর্য্যো গবাং  
দোহঃ অগোপেন ।
44. উহ to kill—লট্ ওহতি, লিট্ উবোহ, লুঙ্ ওহৎ—ওহীৎ ।
45. উহ to guess—লট্ উহতে, লিট্ উহাক্তে—উহাম্ভূব—  
উহামাস, লূট্ উহিষ্যতে, লুঙ্ ওহিষ্টে ।



46. গ to go—লট গচ্ছতি—ইয়তি, লিট আর, লূট অরিষ্যতি, লুঙ্ আরং ।

47. ঋক্পূর্বধুঃ পথ্যমানক্ষে—সমাসের পরপদে ঋচ, পূর, অপ্, ধুর্ বা পথিন্ শব্দ থাকিলে সমাসান্ত অ প্রত্যয় হয় । কিন্তু ধূর্ শব্দে অক্ষের প্রতি লক্ষ্য থাকিলে হয় না ।

48. একবিভক্তি চাপূর্বনিপাতে—বাক্যে যে শব্দের বিভক্তির পরিবর্তন হয় না, সমাসে তাহাকে উপসর্জন কহে ও তাহার পূর্বনিপাত হয় না । অত্যন্তঃ । ইত্যাদি ।

49. এধ to grow—লট এধতে, লিট এধাক্তে—এধাম্ভূব—এধামাস, লূট এধিষ্যতে, লুঙ্ ঐধিষ্ট ।

50. কথ to speak—লট কথয়তি, লিট কথয়াক্তকার—কথয়াম্ভূব—কথয়ামাস, লূট কথয়িষ্যতি, লুঙ্ অচকথং ( ধাতু অদন্ত ) ।

51. কর্ণ to bore—লট কর্ণয়তি, লিট কর্ণয়াক্তকার—কর্ণয়াম্ভূব—কর্ণয়ামাস, লূট কর্ণয়িষ্যতি, লুঙ্ অচকর্ণং ( ধাতু অদন্ত ) ।

52. কর্তব্যুপমানে—কর্তৃবাচক উপমানশব্দ উপপদে থাকিলে তাচ্ছীল্য না বুঝাইলেও গিনি প্রত্যয় হইতে পারে ।

53. কর্তৃকর্মণোঃ কৃতি—কৃতপ্রত্যয়ের যোগে কর্তা বা কর্ম অনুক্ত থাকিলে উহাতে ষষ্ঠী বিভক্তি হয় । মম গমনম্, শিবস্ত অর্চনম্ । ইত্যাদি ।

54. কর্মণ্যন্—কর্মবাচক শব্দ উপপদে থাকিলে ধাতুর উত্তর কর্তৃবাচ্যে অণ প্রত্যয় হয় ।

55. কর্মব্যতিহারে সর্বনাম্নো হে বাচ্যে সমাসবচ্ছ বহুলম্—ক্রিয়ার বিনিময় হইলে, সর্বনামের দ্বিগু হয় ও ঐ দ্বিগু শব্দ কখন কখন সমাসের জায় হয় । ইতরম্ ইতরম্ পশুতি—ইতরেতরং পশুতি । ইত্যাদি ।

56. কাঙ্ক to desire—লট কাঙ্কতি, লিট চকাঙ্ক, লূট কাঙ্কিষ্যতি, লুঙ্ অকাঙ্কীং ।

57. কালাধ্বনোরতাসংযোগে—লাপ্তি বুঝাইলে কালবাচক ও অধ্ব বাচক শব্দে দ্বিতীয়া বিভক্তি হয় । মাসং সখম্, ক্রোশং বনম্ । ইত্যাদি ।

58. কিংবদ্বহু কৃৎ. অজ, বিধানম্—কর্মবাচক কিম্, বদ, তদ্ বা বহ উপপদে থাকিলে ক ধাতুর উত্তর অচ প্রত্যয় হয় ।



59. কুৎসিতানি কুৎসনৈঃ—নিন্দিতের বাচক শব্দ পূর্বে রাখিয়া নিন্দাবাচকের সহিত তৎপুরুষ সমাস করা যায়।  
মিত্রধূতঃ।

60. কৃ to do—লট্ করোতি—কুরুতে, লিট্ চকার—চক্রে, লূট্ করিষ্যতি—করিষ্যতে, লুঙ্ অকারীৎ—অকৃত।

61. ক্রোঞা হেতুতাচ্ছীল্যানুলোম্যেযু—কর্ম উপপদে থাকিলে হেতু, স্বভাব, বা বশবর্তিতা বুঝাইলে কৃ ধাতুর ট প্রত্যয় হয়।

62. কৃত to sever—লট্ কৃত্ততি, লিট্ চকর্ত্ত, লূট্ করিষ্যতি—কৎশ্রুতি, লুঙ্ অকর্ত্তীৎ।

63. কৃত্যানাং কর্ত্তরি বা—কৃতপ্রত্যয় যোগে অনুক্ত কর্ত্তায় বিকল্পে ষষ্ঠী হয়। মম কর্ত্তব্যম্, ময়া কর্ত্তব্যম্।

64. কৃপ to prevail—লট্ কল্পতে, লিট্ চক্ল্পে লূট্ কল্লিষ্যতে—কল্পশ্রুতি, লুঙ্ অকল্লিষ্ট—অক্ল্প্ত—অক্ল্পৎ।

65. কৃত্তিস্থিযোগে সম্পদকর্ত্তরি চিঃ—অভূততদ্ভাব হইলে বাহা হইল তদ্বাচক শব্দের উত্তর কৃ, ভূ, বা অস ধাতু পরে রাখিয়া চি প্রত্যয় হয়। শুক্লীভবতি ইত্যাদি।

66. কৃষ to scratch, to drag etc.—লট্ কষতি, চকষ, লূট্ কক্ষ্যতি—ক্রক্ষ্যতি, লুঙ্ অক্রাক্ষীৎ—অকাক্ষীৎ, অকৃক্ষৎ।

67. কৃ to strew—লট্ কিরতি, লিট্ চকার, লূট্ করিষ্যতি—করীষ্যতি, লুঙ্ অকারীৎ। ক্ত কীর্ণ।

68. ক্তশ্চ চ বর্ত্তমানে—বর্ত্তমানে বিহিত ক্ত প্রত্যয়ের যোগে অনুক্ত কর্ত্তায় ষষ্ঠী হয়। মম মতম্।

69. ক্রন্দ to weep—লট্ ক্রন্দতি, লিট্ চক্রন্দ, লূট্ ক্রন্দিষ্যতি, লুঙ্ অক্রন্দীৎ।

70. ক্রম to step—লট্ ক্রামতি—ক্রাম্যতি—ক্রমতে, লিট্ চক্রাম—চক্রামে, লূট্ ক্রমিষ্যতি—ক্রংশতে, লুঙ্ অক্রমীৎ—অক্রংশ্ত। ক্ত ক্রান্ত।

71. ক্রিয়ার্থোপপদশ্চ চ কর্মণি স্থানিনঃ—তুমুন্প্রত্যয়ান্ত শব্দের লোপ হইলে তাহার কর্মে চতুর্থী বিভক্তি হয়। ফলানি চেতুং যান্তি—ফলেভ্যো যাতি।

72. ক্রিয়াবিশেষণাঙ্গাং কর্মত্বং নপুংসকলিঙ্গতা চ বক্তব্য—ক্রিয়ার বিশেষণ ক্রীবলিঙ্গ ও ঐ ক্রিয়ার কর্মকারক। যুদ্ধ পচতি।



73. ক্রী to exchange—লট্ ক্রীণাতি—ক্রীণীতে, লিট্ চিক্রায়—চিক্রিয়ে, লূট্ ক্রেষ্যতি—ক্রেষ্যাতে, লুঙ্ অক্রেষীৎ—অক্রেষ্টে ।

74. ক্রুশ to weep, to shout—লট্ ক্রোশতি, লিট্ চুক্রোশ, লূট্ ক্রোক্ষ্যতি, লুঙ্ অক্রুক্ষৎ ।

75. ক্চিৎ স্বার্থিকাঃ প্রকৃতিতো লিঙ্গবচনাভ্যতিবর্তন্তে—কখন কখন স্বার্থে প্রত্যয় হইলেও লিঙ্গ ও বচন ভিন্ন হয় । রক্ষঃ এব রাক্ষসঃ । ইত্যাদি ।

76. ক্ষপ to spend, to pass—লট্ ক্ষপয়তি, লিট্ ক্ষপয়ামাস, লূট্ ক্ষপয়িষ্যতি, লুঙ্ অচিক্ষপৎ ।

77. ক্ষম to forbear—লট্ ক্ষমতে—ক্ষামাতি, লিট্ চক্ষমে-চক্ষাম, লূট্ ক্ষমিষ্যতে—ক্ষংস্রতে—ক্ষমিষ্যতি—ক্ষংস্রতি, লুঙ্ অক্ষমিষ্টে—অক্ষংস্রত—অক্ষমৎ । ভু ক্ষাস্ত ।

78. ক্ষিপ to fling—লট্ ক্ষিপ্যতি—ক্ষিপতি, লিট্ চিক্ষেপ—চিক্ষিপে, লূট্ ক্ষেপ্স্যতি—ক্ষেপ্স্যাতে, লুঙ্ অক্ষেপ্সীৎ—অক্ষিপ্ত ।

79. খন to dig—লট্ খনতি—খনতে, লিট্ চখান—চখে, লূট্ খনিষ্যতি—খনিষ্যাতে, লুঙ্ অখনীৎ—অখানীৎ—অখনিষ্টে । ভু খাত ।

80. খাদ to eat—লট্ খাদতি, লিট্ চখাদ, লূট্ খাদিষ্যতি, লুঙ্ অখাদীৎ ।

81. খ্যা to declare—লট্ খ্যাতি, লিট্ চখ্যো, লূট্ খ্যাস্ততি, লুঙ্ অখ্যৎ ।

82. গণ to count—লট্ গণয়তি, লিট্ গণয়ামাস, লূট্ গণয়িষ্যতি, লুঙ্ অগীগণৎ—অজগণৎ ।

83. গতিবুদ্ধিপ্রত্যয়সানার্থশব্দকর্মাকর্মকাণামণিকর্ত্তা স গৌ—গমনার্থ, জ্ঞানার্থ, ভক্ষণার্থ শব্দকর্মক ও অকর্মক ধাতুর নিজন্তুকালে অণিজন্তাবস্থার কর্ত্তার কর্মসংজ্ঞা হয় । দেবদত্তঃ গ্রামং গচ্ছতি = সঃ দেবদত্তঃ গ্রামং গময়তি । ইত্যাদি ।

84. গদ to speak—লট্ গদতি, লিট্ জগাদ, লূট্ গদিষ্যতি, লুঙ্ অগদীৎ—অগাদীৎ ।

85. গম to go—লট্ গচ্ছতি, লিট্ জগাম, লূট্ গমিষ্যতি, লুঙ্ অগমৎ ।

86. গুহ to hide—লট্ গূহতি—তে, লিট্ জুগুহ-জুগুহে, লট্



গৃহীষ্যতি—তে—ঘোষ্যতি—তে, লুঙ্ অগৃহীৎ—অঘৃক্ষৎ—অগৃহীষ্ট—  
অগৃঢ়—অঘৃক্ষত ।

87. গ্রহ to accept, to seize—লট্ গ্রহাতি—গ্রহীতে, লোট্  
হি গ্রহাণ, লিট্ জগ্রাহ—জগ্রহে, লূট্ গ্রহীষ্যতি—গ্রহীষ্যতে, লুঙ্ অগ্রহীৎ  
—অগ্রহীষ্ট । ক্ত গ্রহীত ।

88. ঘুষ to proclaim—লট্ ঘোষতি, লিট্ জুঘোষ, লট্  
ঘোষিষ্যতি, লুঙ্ অঘোষীৎ—অঘুষৎ ।

89. জ্ঞা to smell—লট্ জিহ্নতি, লিট্ জজ্ঞো, লট্ জ্ঞাস্ততি, লুঙ্  
অজ্ঞাসীৎ—অজ্ঞাৎ । ক্ত জ্ঞাত—জ্ঞাণ ।

90. চক্ষ to declare—লট্ চষ্টে, লিট্ চচক্ষে—চখো—চক্শে—  
চখো—চক্শো, লট্ খাস্ততি—খাস্ততে—ক্শাস্ততি—ক্শাস্ততে, লুঙ্  
অখাৎ—অক্শাসীৎ—অখ্যত—অক্শাস্ত । ক্ত খ্যাত ।

91. চর to roam, to graze, to practice—লট্ চরতি, লিট্  
চচার, লট্ চরিষ্যতি, লুঙ্ অচারীৎ ।

92. চল to move—লট্ চলতি, লিট্ চচাল, লট্ চলিষ্যতি, লুঙ্  
অচালীৎ ।

93. চার্থে দ্বন্দ্বঃ—‘চ’ শব্দের অর্থে দ্বন্দ্ব সমাস হইতে পারে । রাম-  
লক্ষণৌ । ইত্যাদি ।

94. চি to cull—লট্ চিনোতি—চিনুতে, লিট্ চিকায়—চিচার  
—চিকো—চিচো, লট্ চেষ্যতি—চেষ্যতে, লুঙ্ অচেষীৎ—অচেষ্ট ।

95. চিন্ত to ponder—লট্ চিন্তয়তি, লিট্ চিন্তয়াধ্কার—  
চিন্তয়ামাস—চিন্তয়াধ্ভব, লট্ চিন্তয়িষ্যতি, লুঙ্ অচিচিন্তৎ ।

96. চেষ্ট to exert—লট্ চেষ্টতে, লিট্ চিচিষ্টে, লট্ চেষ্টিষ্যতে,  
লুঙ্ অচেচিষ্ট ।

97. ছদ to hide—লট্ ছাদয়তি—ছাদয়তে, লিট্ ছাদয়ামাস etc.  
লট্ ছাদয়িষ্যতি—তে, লুঙ্ অচিচ্ছদৎ—দত ।

98. ছিদ to cut—লট্ ছিনন্তি—ছিন্তে, লিট্ চিচ্ছেদ—  
চিচ্ছিদে, লট্ ছেৎস্ততি—ছেৎস্ততে, লুঙ্ অচ্ছৈৎসীৎ—অচ্ছিদৎ—  
অচ্ছিত ।

99. জন to take birth—লট্ জায়তে, লিট্ জজ্ঞে, লট্  
জনিষ্যতে, লুঙ্ অজনিষ্ট—অজনি ।



100. জন্ম to talk—লট্ জন্মতি, লিট্ জজন্ম, লূট্ জন্মিষ্যতি, লুঙ্ অজন্মীং ।

101. জাগ্ to cease sleeping, to watch—লট্ জাগতি, লিট্ জজাগতি, লুঙ্ অজাগরীং (লুঙ্ দ অজাগঃ, অন্ অজাগরুঃ) ।

102. জাতিরপ্রাণিনাম্—প্রাণিভিন্ন দ্রব্যের জাতিবাচক শব্দের দ্বন্দ্ব সমাহারই হইয়া থাকে ।

103. জীব to live—লট্ জীবতি, লিট্ জিজীব, লূট্ জীবিষ্যতি, লুঙ্ অজীবীং ।

104. জ্ঞা to know—লট্ জ্ঞানতি—জানীতে, লিট্ জজ্ঞৌ—জজ্ঞে, লূট্ জ্ঞাস্তি—জ্ঞাস্তে, লুঙ্ অজ্ঞাসীং—অজ্ঞাস্ত । গিচ্ করিলে অর্থ-বিশেষে ‘জ্ঞাপি’ ও হয় ‘জ্ঞপি’ ও হয় ।

105. জ্বল to blaze—লট্ জ্বলতি, লিট্ জজ্বাল, লূট্ জ্বলিষ্যতি, লুঙ্ অজ্বালীং ।

106. চোক to go—লট্ চোকতে, লিট্ ডুচোকে, লূট্ চোকিষ্যতে, লুঙ্ অচোকিষ্ট ।

107. তাড় to strike—লট্ তাড়য়তি, লিট্ তাড়য়াঙ্কার &c., লূট্ তাড়য়িষ্যতি, লুঙ্ অতীতড়ং ।

108. তৎপুরুষে কৃতি বহুলম্—উপপদতৎপুরুষে কখন কখন পূর্ব-পদের সপ্তমী বিভক্তির লোপ হয় না ।

109. তদর্হম্—“তৎ অর্হম্” ইহার যোগ্য—এই অর্থে ক্রিয়াযোগ্য বিনাও বতি প্রত্যয় হয় ।

110. তদ্ধিতার্থোত্তরপদসমাহারে চ—যদি তদ্ধিত যোগ করা উদ্দেশ্য হয়, বা যদি কোনও তৃতীয় পদ পরে থাকে, কিংবা যদি সমাহার অর্থ হয় তাহা হইলে দিগ্বাচক ও সংখ্যাবাচক শব্দ পূর্বে রাখিয়া তৎপুরুষ সমাস করা যাইতে পারে ।

111. তপ to light, to heat—লট্ তপতি—তপ্যতে, লিট্ ততাপ—তেপে, লূট্ তপ্যতি—তে, লুঙ্ অতাপ্মীং—অতপ্ত ।

112. তুমর্ধাচ্চ ভাববচনাং—তুমুন্ প্রত্যয়ের অর্থ বুঝা গেলে ভাব-বাচ্যে নিম্পন্ন শব্দের উত্তর চতুর্থী বিভক্তি হয় । যাগায় যাতি অর্থ যষ্টং যাতি । ইত্যাদি ।







127. দৃশ to see—লট্ পশ্যতি, লিট্ দদর্শ, লৃট্ দ্রক্ষ্যতি, লুঙ্ অদ্রাক্ষীৎ—অদর্শৎ।

128. দেবতাদ্বন্দ্ব চ—যে সকল দেবতা নিত্যসহচর তাঁহাদের নামের দ্বন্দ্ব সমাসে পূর্বপদ আকারান্ত হয়।

129. দ্রহ to plot—লট্ দ্রহতি, লিট্ হুদ্রোহ, লৃট্ দ্রোক্ষ্যতি—দ্রোহিষ্যতি, লুঙ্ অদ্রহৎ। লিট্ থন্ হুদ্রোগ্ধ—হুদ্রোঢ়—হুদ্রোহিথ।

130. দ্বিতীয়া টৌস্বেনঃ—আদেশ হইলে ইদম্ ও এতদ্ এই দুই শব্দের দ্বিতীয়া, তৃতীয়ার একবচন, এবং ষষ্ঠী ও সপ্তমীর দ্বিবচন এই কয় বিভক্তিতে 'এন' শব্দের আদেশ হয়। অয়ম্ আগতঃ, এনম্ উপবেশয়। এষ যাতি, এনম্ আকারয়। ইত্যাদি।

131. দ্বান্তরূপসর্গেভ্যঃ অপ ঈৎ—দ্বি, অন্তর, ও উপসর্গের পরবর্তী সমাসান্ত যুক্ত অপ্ শব্দ স্থানে ঈপ্ হয়।

132. দ্বাষ্টনঃ সংখ্যায়ামবহুব্রীহীতোঃ—সমাসে সংখ্যাশব্দ পরপদে থাকিলে দ্বি ও অষ্টন্ শব্দ স্থানে দ্বা ও অষ্টা হয়, কিন্তু অশীতি শব্দ পরে থাকিলে ও বহুব্রীহি সমাসে হয় না।

133. ধা to place—লট্ দধাতি—ধতে, লিট্ দধৌ—দধে, লৃট্ ধাস্ত্যতি—তে, লুঙ্ অধাৎ—অধিত।

134. ধৃ to hold—লট্ ধরতি—ধরতে, লিট্ দধার—দধে, লৃট্ ধরিষ্যতি—ধরিষ্যতে, লুঙ্ অধার্ষীৎ—অধৃত। To live—লট্ ধ্রিয়তে (তুদাদি) etc.

135. নঞোহস্ত্যর্থানাং বহুব্রীহির্বাচো বা চোত্তরপদলোপঃ—অস্ত্যর্থ ধাতু হইতে জাত শব্দ নঞ্ যুক্ত হইয়া বহুব্রীহি সমাসে প্রথমে বসিতে পারে, আর তখন ঐ ধাতুজাত শব্দের বিকল্পে লোপ হয়। অবিজ্ঞমানঃ পুত্রঃ অস্ত্র অপুত্রঃ বা অবিজ্ঞমানপুত্রঃ ইত্যাদি।

136. নদ to sound—লট্ নদতি, লিট্ ননাদ, লৃট্ নদিষ্যতি, লুঙ্ অনাদীৎ—অনদীৎ।

137. নন্দ to rejoice—লট্ নন্দতি লিট্ ননন্দ, লৃট্ নন্দিষ্যতি, লুঙ্ অনন্দীৎ।

138. নম to salute—লট্ নমতি, লিট্ ননাম, লৃট্ নংস্ত্যতি, লুঙ্ অনংসীৎ।



139. নমস্পুরসোর্গতোঃ—গতিসমাসে কবর্গ ও পবর্গ পরে থাকিলে নমস্ ও পুরস্ শব্দের সকার স্থানে জাত বিসর্গ পুনরায় সকার হয় ।

140. ন লোকাব্যয়নিষ্ঠাখলর্থত্বনাম্—শত্, শানচ্, কশ্, কানচ্, উকারান্ত কৃৎ, উক্, অব্যয় কৃৎ, ক্ত, ক্তবতু, খলর্থ কৃৎ, ত্বন্ ইত্যাদি যোগে অনুক্ত কর্তায় ও অনুক্ত কর্মে ষষ্ঠী হয় না । গানং গচ্ছন্ জনঃ, পিপাসুঃ ইত্যাদি ।

141. নশ to vanish—লট্ নশতি, লিট্ ননাম, লৃট্ নশিষ্যতি—নঙ্ক্ষ্যতি, লুঙ্ অনশৎ ।

142. নহিবৃতিবৃষিব্যধিরুচিসহিতনিষু কৌ—নহ, বৃত, বৃষ, ব্যধ, রুচ, সহ, তন এই কয় ধাতুতে কিপ্ প্রত্যয় যোগ করিলে পূর্ববর্তী স্বরান্ত উপপদের অন্ত্যস্বরের দীর্ঘ হয় । উপানৎ । ইত্যাদি ।

143. নিত্যমসিচ্ প্রজামেধয়োঃ—নঞ্, হ্রস্, হ্রস্, স্থ শব্দ পূর্বে রাখিয়া প্রজা ও মেধা শব্দের সহিত বহুব্রীহি সমাস করিলে সমাসান্ত ‘অসিচ্’ প্রত্যয় যোগ করিতে হয় । অমেধাঃ, হ্রমেধাঃ ইত্যাদি ।

144. নিত্যং ক্রীড়াজীবিকয়োঃ—ক্রীড়াবিশেষ বা জীবিকা বুঝাইলে ণুল ( অক ) প্রত্যয়ান্ত শব্দ পরে রাখিয়া ষষ্ঠীতৎপুরুষ করা যায় । দন্তলেখকঃ । ইত্যাদি ।

145. নিন্দ to censure—লট্ নিন্দতি, লিট্ নিনিদ, লৃট্ নিন্দিষ্যতি, লুঙ্ অনিন্দীৎ ।

146. নী to carry, to lead—লট্ নয়তি—তে, লিট্ নিনায়—নিন্তে, লৃট্ নেষ্যতি—তে, লুঙ্ অনৈষীৎ—অনেষ্টে ।

147. নুদ্ to urge, to allay—লট্ নুদতি—তে, লিট্ নুনোদ—নুনুদে, লৃট্ নোৎস্রতি—তে, লুঙ্ অনোৎসীৎ—অনুত্ ।

148. পচ to cook—লট্ পচতি—তে, লিট্ পপাচ—পেচে, লৃট্ পক্ষ্যতি—পক্ষ্যতে, লুঙ্ অপাক্ষীৎ—অপক্ত । ক্ত পক্ ।

149. পঞ্চমী বিভক্তে—নির্দার্যমাণ বস্তু ভিন্নজাতীয় হইলে নির্দারে ষষ্ঠী বা সপ্তমী না হইয়া পঞ্চমী হয় ।

150. পঠ to recite—লট্ পঠতি, লিট্ পপাঠ, লৃট্ পঠিষ্যতি, লুঙ্ অপাঠীৎ—অপঠীৎ ।

151. পত to fall—লট্ পততি, লিট্ পপাত, লৃট্ পতিষ্যতি, লুঙ্ অপপতৎ ।



152. পতিঃ সমাস এব—পতি শব্দ সমাসের পরপদে থাকিলে মুনি শব্দের গ্রায় রূপ হয় ।

153. পদ to move—লট্ পদ্যতে, লিট্ পদে, লৃট্ পদ্যতি, লুঙ্ অপাদি ।

154. পা to drink—লট্ পিবতি, লিট্ পাপৌ, লৃট্ পাস্যতি, লুঙ্ অপাৎ । To protect—লট্ পাতি, লুঙ্ অপাসীৎ, rest as before.

155. পূজ to honour, to worship—লট্ পূজয়তি, লিট্ পূজয়ামাস &c. লৃট্ পূজয়িষ্যতি, লুঙ্ অপূপূজৎ ।

156. পূর to inflate—লট্ পূর্যতে, লিট্ পূপুরে, লৃট্ পূরিষ্যতে, লুঙ্ অপূরিষ্ট—অপূরি । To fulfil—লট্ পূরয়তি, লিট্ পূরয়ামাস &c, লৃট্ পূরয়িষ্যতি, লুঙ্ অপূপুরৎ ।

157. প্রচ্ছ to enquire—লট্ পৃচ্ছতি, লিট্ পপ্রচ্ছ, লট্ প্রক্ষ্যতি, লুঙ্ অপ্রাক্ষীৎ ।

158. প্রাতিপদিকাং ধাতুর্থে বহুলমিষ্টবচ—প্রাতিপদিকের পর লিট্ যোগ করিয়া কখন কখন ধাতু প্রস্তুত করা যায় ও ইষ্টন্ প্রত্যয় যোগ করার মত কার্য্য হয় । দৃঢ়ং কেরোতি ইতি দৃঢ় + লিট্ + লট্ তি = দ্রঢ়ি + তি = দ্রঢ়য়তি । ইত্যাদি ।

159. প্রাদিভ্যো ধাতুজন্তু বাচ্যো বা চোত্তবপদলোপঃ—উপসর্গযুক্ত ধাতু হইতে জাত শব্দ বহুব্রীহি সমাসে প্রথমে বসিতে পারে, আর তখন ধাতুজাত অংশের বিকল্পে লোপ হয় । নিঃশেষঃ ধনমন্ত্ৰ নিধনঃ বা নিঃশেষধনঃ । ইত্যাদি ।

160. প্ল to leap over—লট্ প্লবতে, লিট্ প্লুবো, লৃট্ প্লোষ্যতে, লুঙ্ অপ্লোষ্ট ।

161. ফল to open, to bear fruit—লট্ ফলতি, লিট্ পফাল, লৃট্ ফলিষ্যতি, লুঙ্ অফালীৎ । ক্ত ফুল ।

162. বন্ধ to tie—লট্ বধ্যতি, লিট্ ববন্ধ, লৃট্ ভব্ধ্যতি, লুঙ্ অভাষ্যসীৎ ।

163. বহুব্রীহৌ সন্ধ্যাঙ্কোঃ স্বাঙ্গাৎ যচ্—সন্ধি ও অক্ষিশব্দ নিজের অঙ্গ বুঝাইলেও বহুব্রীহি সমাসে পরপদে থাকিলে সমানান্ত যচ্ প্রত্যয় হয় ।

164. বাধ to oppress, to worry—লট্ বাধতে, লিট্ ববাধে, লৃট্ বাধিষ্যতে, লুঙ্ অবাধিষ্ট ।



165. বুধ to know, to cease sleeping—লট্ বুধ্যতে, লিট্ বুবুধে, লূট্ ভোৎশ্রুতে, লুঙ্ অবুদ্ধ—অবোধি ।

166. ব্রাক্ষো জাতৌ—অপত্য ভিন্ন অর্থে অণ্ প্রত্যয় যোগে ব্রক্ষন্ শব্দ হইতে নকার লোপে ব্রাক্ষ শব্দ হয়, আর জাতিবাচক অপত্যে নকার লোপ না হইয়া ব্রাক্ষণ শব্দ আসে ।

167. ক্রবঃ পক্ষানামাদিত আহো ক্রবঃ—ক্র ধাতুর লটের পরস্মৈপদের প্রথম পাঁচ বিভক্তির স্থানে বিকল্পে লিট্ পরস্মৈপদের প্রথম পাঁচ বিভক্তি হয় ও তখন ক্র স্থানে আহ আদেশ হয় ।

168. ক্র to speak—লট্ ব্রবীতি—আহ—ক্রতে । ক্রতঃ—আহতুঃ—ক্রবাতে । ক্রবন্তি—আহঃ—ক্রবতে । ব্রবীষি—আথ—ক্রষে । ক্রথঃ—আহথুঃ—ক্রবাথে । লিট্ উবাচ—উচে । লট্ বক্ষ্যতি—বক্ষ্যতে । লুঙ্ অবোচৎ—ত ।

169. ভক্ষ to eat—লট্ ভক্ষয়তি, লিট্ ভক্ষয়ামাস etc., লট্ ভক্ষয়িষ্যতি, লুঙ্ অবভক্ষৎ ।

170. ভজ to devote oneself to—লট্ ভজতি—তে, লিট্ বভাজ—ভেজে, লট্ ভক্ষ্যতি—তে, লুঙ্ অভাক্ষীৎ—অভক্ত ।

171. ভঞ্জ to break—লট্ ভনক্তি, লিট্ বভঞ্জ, লট্ ভজ্জ্যতি, লুঙ্ অভাজ্জীৎ । ক্ত ভগ্ন ।

172. ভা to shine—লট্ ভাতি, লিট্ বভৌ, লট্ ভাশ্রতি, লুঙ্ অভাসীৎ ।

173. ভাষ to speak—লট্ ভাষতে, লিট্ বভাষে, লট্ ভাষিষ্যতে লুঙ্ অভাষিষ্ট ।

174. ভিদ to pierce—লট্ ভিনক্তি—ভিন্তে, লিট্ বিভেদ—বিভিদে, লট্ ভেৎশ্রতি—তে, লুঙ্ অভৈৎসীৎ—অভিদৎ—অভিত্ত । ক্ত ভিন্ন ।

175. ভী to fear—লট্ বিভেতি, লিট্ বিভায়—বিভয়াঙ্ককার etc., লট্ ভেষ্যতি, লুঙ্ অভৈষীৎ ।

176. ভূজ to eat, to enjoy—লট্ ভুনক্তি—ভুঙ্ক্বে, লিট্ বুভোজ-বুভুজে, লট্ ভোক্ষ্যতি—তে, লুঙ্ অভোক্ষীৎ—অভুক্ত ।

177. ভূ to be—লট্ ভবতি, লিট্ বভূব, লট্ ভবিষ্যতি, লুঙ্ অভূৎ ।



178. ভূমিন্দাপ্রশংসাসু নিত্যযোগেহতিশায়নে । সংসর্গেহস্তি-  
বিবক্ষায়াং ভবন্তি মতুবাদয়ঃ ॥ বাহুল্য, নিন্দা, প্রশংসা, নিত্যযোগ,  
আতিশয্য ও সংসর্গ বুঝাইবার জন্য মতুপ্ প্রভৃতি প্রত্যয় যোগ করা  
হয় ।

179. ভোজ্যং ভক্ষ্যে—ভুজধাতুর উত্তর ণ্যৎ প্রত্যয় করিলে ভক্ষ্য  
অর্থে ‘ভোজ্য’ এই পদ হয় । অন্য অর্থে ‘ভোগ্য’ ।

180. ভ্রংশ to slip—লট্ ভ্রংশতে—ভ্রশ্ণতি. লিট্ বভ্রংশ—বভ্রংশে,  
লৃট্ ভ্রংশিষ্যতি—তে, লুঙ্ অভ্রংশিষ্ট—অভ্রংশৎ ।

181. ভ্রম to wander—লট্ ভ্রমতি—ভ্রম্যতি—ভ্রাম্যতি, লিট্  
বভ্রাম, লৃট্ ভ্রমিষ্যতি, লুঙ্ অভ্রমীৎ—অভ্রমৎ । ক্ত ভ্রান্ত ।

182. মতিবুদ্ধিপূজার্থেভ্যশ্চ—ইচ্ছার্থ, জ্ঞানার্থ ও পূজার্থ ধাতুর  
উত্তর বর্ত্তমান কালে ক্তপ্রত্যয় হয় ।

183. মন to think—লট্ মন্থতে—মনুতে, লিট্ মেনে, লৃট্  
মংস্থতে, লুঙ্ অমংস্ত । ক্ত মত ।

184. মনোজাতাবঞ্ষতো যুক্ চ—জাতি বুঝাইবার জন্য মনুশব্দের  
উত্তর অপত্যার্থে অঞ্ ও ষৎ প্রত্যয় হয় ও তখন মনু স্থানে মনুষ্ হয় ।

185. মন্ত্র to hold consultation—লট্ মন্ত্রয়তে, লিট্ মন্ত্রয়ামাস-  
ঞ্চক্রে—বভূব, লৃট্ মন্ত্রয়িষ্যতে, লুঙ্ অমমন্ত্রত ।

186. মস্থ to churn—লট্ মস্থতি—মস্থাতি, লিট্ মমস্থ, লৃট্  
মস্থিষ্যতি, লুঙ্ অমস্থাৎ । ক্ত মথিত—মস্থিত ।

187. ময়ুরব্যংসকাদিভ্যশ্চ—‘ময়ুরব্যংসক’ প্রভৃতি কতকগুলি শব্দে  
কর্ম্মধারয় সমাসে বিশেষ্য শব্দ প্রথমেই থাকে ।

188. মাঙি লুঙ্—নিষেধ সূচক যে ‘মা’ শব্দ ‘মাঙ’ শব্দ হইতে  
আইসে তাহার যোগে সর্ব্বকালে লুঙ্ হয় । মা কাষীঃ ( করিও না—  
ভবিষ্যৎ কাল )

189. মুচ to release—লট্ মুঞ্চতি—তে, লিট্ মুমুচে, লৃট্  
মোক্ষতি—তে, লুঙ্ অমুচৎ—অমুক্ত ।

190. মুদ to rejoice—লট্ মোদতে, লিট্ মুমুদে, লৃট্ মোদি-  
ষ্যতে, লুঙ্ অমোদিষ্ট ।

191. মূল to take root—লট্ মূলয়তি, লিট্ মূলয়ামাস, লৃট্  
মূলয়িষ্যতি, লুঙ্ অমূলৎ ।



192. মৃ to die—লট্ ম্ৰিত্তে, লিট্ মম্বাৰ, লূট্ মৰিষ্যতি, লুঙ্ অমৃত ।

193. মৃশ to touch—লট্ মৃশতি, লিট্ মমৰ্শ, লূট্ মক্ষ্যতি,—  
ম্ৰক্ষ্যতি, লুঙ্ অমাক্ষীং—অম্মাক্ষীং—অমৃক্ষং ।

194. মৃষ to forbear—লট্ মৰ্ষতে—মৃষ্যতি—তে, লিট্ মমৰ্ষ—  
মমৃষে, লূট্ মৰিষ্যতি—তে, লুঙ্ অমৰ্ষীং—অমৰ্ষিষ্টে ।

195. যজ্ঞ to sacrifice—লট্ যজতি—তে, লিট্ ইযাজ—ঈজে,  
লূট্ যক্ষ্যতি—তে, লুঙ্ অযাক্ষীং—অযষ্টে ।

196. যতশ্চ নিৰ্দ্ধারণম্—বে সমুদায় হইতে হেতুবিশেষ নিবন্ধন  
কোনও অংশকে পৃথক্ ভাৱা হয়, সেই সমুদায়ের উত্তর যষ্ঠী বা সপ্তমী  
বিভক্তি হইয়া থাকে । গবাং গোষু বা কৃষা বহুক্ষীৰা । ইত্যাদি ।

197. যম to check—লট্ যচ্ছতি, লিট্ যযাম, লূট্ যংস্ততি,  
লুঙ্ অযংসীং । ক্ত যত ।

198. যন্ত চ ভাবেন ভাবলক্ষণম্—যাহার ক্ৰিয়া হইতে অণ্ড ক্ৰিয়া  
লক্ষিত হয় তাহার উত্তর সপ্তমী বিভক্তি হয় । এখানে ‘যাহার অর্থ’  
‘যত্নস্ব’ । উদিতো ববৌ গতঃ । গোষু দুহমানানাসু গতঃ । ইত্যাদি ।

199. যা to go—লট্ যাতি, লিট্ যযৌ, লূট্ যাস্ততি, লুঙ্  
অযাসীং ।

200. যাচ, to beg, to entreat—লট্ যাচতি—তে, লিট্ যযাচ  
—চে, লূট্ যাচিষ্যতি—তে, লুঙ্ অযাচীং—অযাচিষ্টে ।

201. যুজ to meditate, to attach, to suit—লট্ যুনক্তি—  
যুঙক্তে—যুজাতে, লিট্ যুবোজ—যুযুজে, লট্ যোক্ষ্যতি—তে, লুঙ্ অযুজং  
—অযোক্ষীং—অযুক্ত ।

202. যুধ to fight—লট্ যুধ্যতে, লিট্ যুযুধে, লূট্ যোৎস্ততে,  
লুঙ্ অযুদ্ধ ।

203. রক্ষ to guard—লট্ রক্ষতি, লিট্ ররক্ষ, লূট্ রক্ষিষ্যতি,  
লুঙ্ অরক্ষীং ।

204. রঞ্জ to be pleased—লট্ রজ্যতি—তে, লিট্ ররঞ্জ—  
ররঞ্জে, লূট্ রঙ্ক্ষ্যতি—তে, লুঙ্ অরাজ্ক্ষীং—অরঙ্ক্ত ।

205. রম to sport—লট্ রমতে, লিট্ রেমে, লূট্ রংস্ততে, লুঙ্  
অরংস্ত । ক্ত রত ।



206. রযাভ্যাং নো ণঃ সমানপদে —একই পদেস্থিত ঋ,র,ষ, ইহাদের পরবর্তী ন স্থানে ণ হয় ।

207. রাজাহঃসখিভ্যষ্টচ্—তৎপুরুষে রাজন্, অহন্ ও সখি শব্দ অন্তে থাকিলে সমাসান্ত ‘টচ্’ প্রত্যয় যোগ করিতে হয় । মহারাজঃ, দশাহঃ সচিবসখঃ । ইত্যাদি ।

208. रिच् to empty—লট্ রিণক্তি—রিঙ্তে, লিট্ রিরেচ—রিরেচে, লূট্ রেক্ষ্যতি—রেক্ষ্যতে, লুঙ্ অরৈক্ষীৎ—অরিচৎ—অরিক্ত ।

209. रुच् to shine, to cause satisfaction—লট্ রোচতে, লিট্ রুরুচে, লূট্ রোক্ষ্যতে, লুঙ্ অরোচিষ্ট—অরুচৎ ।

210. रुच्यार्थानां प्रीयमाणः—রুচ্যর্থ ধাতুর যোগে যিনি প্রীতি অনুভব করেন তিনি ‘সম্প্রদান’ । তুভ্যাং রোচতে মোদকঃ ।

211. रुद to weep—লট্ রোদিতি, লিট্ রুরোদ, লূট্ রোদিষ্যতি, লুঙ্ অরোদীৎ—অরুদৎ ।

212. रुध to oppose—লট্ রুণক্তি—রুন্ধে, লিট্ রুরোধ—রুরুধে, লূট্ রোৎস্যতি—তে, লুঙ্ অরোৎসীৎ—অরুধৎ—অরুদ্ধ ।

213. रुह to sprout—লট্ রোহতি, লিট্ রুরোহ, লট্ রোক্ষ্যতি, লুঙ্ অরুক্ষৎ ।

214. रूप to scrutinise—লট্ রূপয়তি, লিট্ রূপয়ামাস etc. লূট্ রূপয়িষ্যতি, লুঙ্ অরূপৎ ।

215. लक्ष to indicate—লট্ লক্ষয়তি—তে, লিট্ লক্ষয়ামাস—লক্রে—ষভূব, লূট্ লক্ষয়িষ্যতি—তে, লুঙ্ অললক্ষৎ—ত ।

216. लक्षणहेतोः क्रियायाः—ক্রিয়ান্তরের পরিচায়ক বা হেতু বুঝাইবার জন্য লটের স্থানে শত্ ও শানচ্ হয় ।

217. लज्ज to blush—লট্ লজ্জতে, লিট্ ললজ্জে, লট্ লজ্জিষ্যতে, লুঙ্ অলজ্জিষ্ট ।

218. लप् to speak—লট্ লপতি, লিট্ ললাপ, লূট্ লপিষ্যতি, লুঙ্ অলাপীৎ—অলপীৎ ।

219. लभ to gain—লট্ লভতে ; লিট্ লেভে, লট্ লপ্স্যতে, লুঙ্ অলব্ধ ।

220. लघ to dangle—লট্ লঘতে, লিট্ ললঘে, লট্ লঘিষ্যতে, লুঙ্ অলঘিষ্ট ।



221. লষ to desire—লট্ লষতি—তে—লষ্যতি—তে, লিট্ ললাষ—লেষে, লূট্ লষিষ্যতি—তে, লুঙ্ অলাষীং—অলষীং—অলষিষ্ট ।

222. লস to shine—লট্ লসতি, লিট্ ললাস, লূট্ লসিষ্যতি, লুঙ্ অলসীং—অলাসীং ।

223. লিখ to write, to paint—লট্ লিখতি, লিট্ লিলেখ, লূট্ লেখিষ্যতি, লুঙ্ অলেখীং ।

224. লিঙ্গ to mark—লট্ লিঙ্গতি—লিঙ্গয়তি, লিট্ লিলিঙ্গ—লিঙ্গ-য়ামাস etc. লূট্ লিঙ্গিষ্যতি—লিঙ্গয়িষ্যতি, লুঙ্ অলিঙ্গীং—অলিলিঙ্গং ।

225. লুঠ to wriggle—লট্ লোঠতি—তে, লিট্ লুলোঠ—লুলুঠে, লূট্ লোঠিষ্যতি—তে, লুঙ্ অলুঠং—অলোঠিষ্ট ।

226. লুপ্ আখ্যায়িকাভ্যো বহুলম্—‘তদ্বিষয়ে আখ্যায়িকা’ এই অর্থে উৎপন্ন তদ্ধিতের অনেক সময়ে লোপ হয় । বাসবদত্তা । ইত্যাদি ।

227. লোক to see—লট্ লোকতে, লিট্ লুলোকে, লূট্ লোকি-ষ্যতে, লুঙ্ অলোকিষ্ট ।

228. লোচ্ to see—লোক ধাতুর ঞায় রূপ ।

229. ল্যবলোপে কর্মণ্যধিকরণে চ—ক্ত । বা ল্যপ্ প্রত্যয়ান্ত শব্দের লোপ হইলে তাহার কর্মে ও অধিকরণে পঞ্চমী বিভক্তি হয় । আসনাং প্রেক্ষতে । ইত্যাদি ।

230. বচ to speak—লট্ বক্তি, লিট্ উবাচ, লট্ বক্ষ্যতি, লুঙ্ অবোচং ।

231. বদ to speak—লট্ বদতি, লিট্ উবাদ, লূট্ বদিষ্যতি, লুঙ্ অবাদীং । ক্ত উদিত ।

232. বধ to kill—লট্ বধতি, লিট্ ববাধ, লূট্ বধিষ্যতি, লুঙ্ অবাধীং ।

233. বঞ্চ to move—লট্ বঞ্চতি, লিট্ ববঞ্চ, লূট্ বঞ্চিষ্যতি, লুঙ্ অবঞ্চীং । To deceive—লট্ বঞ্চয়তে, লিট্ বঞ্চয়ামাস etc. লূট্ বঞ্চয়িষ্যতি, লুঙ্ অববঞ্চত ।

234. বন্দ to salute—লট্ বন্দতে, লিট্ ববন্দে, লূট্ বন্দিষ্যতে, লুঙ্ অবন্দিষ্ট ।

235. বর্ণ to describe, to paint etc.—লট্ বর্ণয়তি, লিট্ বর্ণয়ামাস etc. লূট্ বর্ণয়িষ্যতি, লুঙ্ অববর্ণং ।



236. বর্ষশ্রাব্যবিষ্যতি—ভবিষ্যৎ কালের প্রতি লক্ষ্য না থাকিলে তদ্ধিত যোগে বৃদ্ধি বিষয়ে উত্তরপদস্থ বর্ষশব্দের বৃদ্ধি হইবে।

237. বর্তমানসামীপ্যে বর্তমানবধা—আসন্ন ভূত ও ভবিষ্যৎকালে বিকল্পে বর্তমানের স্থায় তিপ্ প্রভৃতির যোগ হয়। অয়মহং গচ্ছামি।

238. বষ্টিভাণ্ডুরিরলোপমবাপ্যোরূপসর্গয়োঃ। আপঞ্চাপি হলন্তানাং যথা বাচা নিশা দিশা ॥—ভাণ্ডুরির মতে ‘অব’ ও ‘অপি’ এই দুই উপসর্গের ‘অ’ লোপ পায়, আর হলন্ত শব্দ আকারান্ত হয়। অবগ্রহ বগ্রহ, অপিহিত পিহিত, বাচ্ বাচা, নিশ্ নিশা, দিশ্ দিশা, ইত্যাদি। (বিকল্পে)।

239. বস to stay—লট্ বসতি, লিট্ উবাস, লৃট্ বৎস্রতি, লুঙ্ অবাসীৎ। ক্ত উষিত।

240. বহ to carry—লট্ বহতি—তে, লিট্ উবাহ—উহে, লৃট্ বক্ষ্যতি—তে, লুঙ্ অবাক্ষীৎ অবোঢ়। ক্ত উঢ়।

241. বা to blow—লট্ বাতি, লিট্ ববৌ, লৃট্ বাস্রতি, লুঙ্ অবাসীৎ।

242. বিদ to know—লট্ বেত্তি etc. (Also বেদ বিদতুঃ বিদুঃ। বেথ বিদথুঃ বিদ। বেদ বিদ্ব বিদ্ব), লিট্ বিদাঞ্চকার etc.—বিবেদ, লৃট্ বেদিষ্যতি, লুঙ্ অবেদীৎ। ক্ত বিদিত—বিত্ত (নিপাতনে)। To exist—লট্ বিদ্যাতে, লিট্ বিবিদে, লট্ বেৎস্রতে, লুঙ্ অবিত্ত। ক্ত বিন্ন। To acquire, to enjoy লট্ বিন্দতি—তে, লিট্ বিবেদ—বিবিদে, লৃট্ বেৎস্রতি—বেৎস্রতে—বেদিষ্যতি—বেদিষ্যাতে, লুঙ্ অবিদৎ—অবেদিষ্ট—অবিত্ত। ক্ত বিদিত—বিন্ন। To deliberate—লট্ বিন্তে, লিট্ বিবিদে, লৃট্ বেৎস্রতে, লুঙ্ অবিত্ত। ক্ত বিত্ত—বিন্ন। “সত্তারাং বিদ্যাতে জ্ঞানে বেত্তি বিন্তে বিচারণে। বিন্দতেবিন্দতি লাভে শ্রন্—লুক্—শ্রম্—শেষ্বিদং ক্রমাৎ ॥”

243. বিভাষা কৃত্রি—কৃধাতু পরে থাকিলে তিরস্ শব্দের বিকল্পে গতি সংজ্ঞা হয়।

244. বিশ to enter—লট্ বিশতি, লিট্ গিবেশ, লৃট্ বেষ্যতি, লুঙ্ অবিক্ষৎ।

245. বৃ to request—লট্ বরতি—তে—বৃণোতি বৃণুতে—বৃণাতি—বৃণীতে, লিট্ ববার—বব্রে, লৃট্ বরিষ্যতি—তে—বরীষ্যতি—তে, লুঙ্ অবারীৎ—অবরিষ্ট—অবরীষ্ট—অবৃত।



246. বৃত to exist, to engage—লট্ বর্ততে, লিট্ ববৃত্তে, লট্ ববর্তিষ্যতে—বৎশ্রুতি, লুঙ্ অববর্তিষ্ট—অবৃত্তং ।

247. বৃধ to grow—লট্ বর্দ্ধতে, লিট্ ববৃধে, লট্ ববর্ধিষ্যতে—বৎশ্রুতি, লুঙ্ অববর্ধিষ্ট—অবৃধং ।

248. বেপ to tremble—লট্ বেপতে, লিট্ বিবেপে, লট্ বেপিষ্যতে, লুঙ্ অবেপিষ্ট ।

249. বোপসর্জনশ্র—বহুব্রীহি সমাসে সহ শব্দ স্থানে বিকল্পে স আদেশ হয় ।

250. ব্রজ to wander—লট্ ব্রজতি, লিট্ বব্রাজ, লট্ ব্রজিষ্যতি, লুঙ্ অবব্রাজীৎ ।

251. শক to prevail, to forbear—লট্ শক্ৰোতি—শক্যতি—শক্যতে, লিট্ শশাক—শেকে, লট্ শক্ষ্যতি—শক্ষ্যতে, লুঙ্ অশকৎ—অশক্ত ( দিবাди ) ।

252. শক্ to apprehend—লট্ শক্ৰতে, লিট্ শশক্কে, লট্ শক্ষিষ্যতে, লুঙ্ অশক্ষিষ্ট ।

253. শংস to hope—এই ধাতু আঙ্ পূর্বক প্রযুক্ত হয় । লট্ আশংসতে, লিট্ আশশংসে, লট্ আশংসিষ্যতে, লুঙ্ আশংসিষ্ট ।

254. শব্ to announce—লট্ শব্য়তি, লিট্ শব্য়াক্কার etc. লট্ শব্য়িষ্যতি, লুঙ্ অশব্য়ৎ ।

255. শব্য় to make noise—লট্ শব্য়তে, লিট্ শব্য়ামাস etc. লট্ শব্য়িষ্যতে, লুঙ্ অশব্য়িষ্ট ।

256. শব্য়ি to elicit response—লট্ শব্য়য়তি, লিট্ শব্য়য়ামাস etc. লট্ শব্য়য়িষ্যতি, লুঙ্ অশব্য়য়ৎ ।

257. শম্ to see—লট্ শাম্যতি-শাময়তে, লিট্ শশাম—শাময়ামাস etc. লট্ শমিষ্যতি—শাময়িষ্যতে, লুঙ্ অশমৎ—অশীশমত ।

258. শাকপার্থিবাди—শাকপ্রিয়ঃ পার্থিবঃ এই বাক্যে কর্মধারয় সমাস করিলে ‘প্রিয়’ শব্দের লোপ করিয়া ‘শাকপার্থিব’ শব্দ করা হইল । এইরূপ আরও অনেক শব্দ আছে, ইহাদের সাধারণ নাম ‘শাকপার্থিবাди’ ।

259. শাচ্ছোরত্তরশ্রাম্—তকারাদি প্রত্যয় হইতে ক ইং গেলে তাহার যোগে শো ও ছো ধাতু স্থানে বিকল্পে শি ও ছি হয় ।



260. শী to recline—লট্ শেতে, লিট্ শিশ্যে, লৃট্ শয়িষ্যতে, লুঙ্ অশয়িষ্ট । লট্ অন্তে শেরতে ।

261. শুচ to mourn—লট্ শোচতি, লিট্ শুশোচ, লট্ শোচিষ্যতি, লুঙ্ অশোচীৎ ।

262. শুনো দন্তদংষ্ট্রাকর্ণকুম্ভবরাহপুচ্ছপদেষু দীর্ঘো বাচ্যঃ—সমাসে পূৰ্ব্বে পদে শ্বন্ শব্দ ও পরপদে দন্ত প্রভৃতি সাতটীর যে কোন শব্দ থাকিলে শ্বন্ স্থানে স্বা হয় । স্বাবরাহ । ইত্যাদি ।

263. শুভ to shine—লট্ শোভতে, লিট্ শুভতে, লট্ শোভিষ্যতে, লুঙ্ অশোভিষ্ট—অশুভৎ ।

264. শেষে বিভাষা—স্ত্রীলিঙ্গে বিহিত ঋল্ ( অক ) ও অ প্রত্যয় ব্যতীত কৃৎ (Or—স্ত্রীলিঙ্গে বিহিত কৃৎ ) প্রত্যয়ের যোগে অনুক্ত কৰ্ত্তায় বিকল্পে ষষ্ঠী হয় । সূত্রশ্চ কৃতিঃ পাণিনেঃ পাণিনিবা বা । শব্দানামনুশাসনম্ আচার্য্যেণ আচার্য্যশ্চ বা । ইত্যাদি ।

265. শ্রুতেরিত্বং ব্রতে নিত্যমিতি বক্তব্যম্—ব্রত সম্বন্ধে শো ধাতু স্থানে তকারাদি কিং প্রত্যয় পরে নিত্য শি হয় ।

266. শ্রম to toil—লট্ শ্রাম্যতি, লিট্ শশ্রাম, লৃট্ শ্রমিষ্যতি, লুঙ্ অশ্রমৎ ।

267. শ্রিণীভুবোহনুপসর্গে—উপসর্গ পূৰ্বে না থাকিলে শ্রি, নী ও ভু ধাতুর উত্তর ষঞ্ হয় । শ্রায়, নায়, ভাব ; উপসর্গ থাকিলে হয় না । সংশ্রয়, প্রণয়, পরিভব ।

268. শ্র to listen—লট্ শৃণোতি, লিট্ শুশ্রাব, লৃট্ শ্রোষ্যতি, লুঙ্ অশ্রোষীৎ । গিচ্ যোগে শ্রাবি to cause to hear—লট্ শ্রাবয়তি, লিট্ শ্রাবয়ামাস etc. লৃট্ শ্রাবয়িষ্যতি, লুঙ্ অশুশ্রবৎ—অশিশ্রবৎ ।

269. শ্লাঘ to brag, to belaud—লট্ শ্লাঘতে, লিট্ শশ্লাঘে, লৃট্ শ্লাঘিষ্যতে, লুঙ্ অশ্লাঘিষ্ট ।

270. শ্বস to breathe—লট্ শ্বসিতি, লিট্ শশ্বাস, লৃট্ শ্বসিষ্যতি, লুঙ্ অশ্বসীৎ ।

271. ষষ্ঠী চানাদরে—যদি অনাদর প্রকাশ পায় তবে ভাবে সপ্তমীর বিষয়ে ষষ্ঠীও হয় । রুদতি শিশো প্রাব্রাজীৎ, রুদতঃ শিশোঃ প্রাব্রাজীৎ ।



272. সদ to sit down, to despair—লট্ সীদতি, লিট্ সসাদ, লট্ সংশ্রুতি, লুঙ্ অসদৎ ।

273. সপ্তম্যুপমানপূর্বশ্রোত্বরপদলোপশচ বক্তব্যঃ—যে সমস্ত পদের পূর্বার্কে সপ্তমী বা উপমান থাকে তাহা বহুব্রীহি সমাসে প্রথমে বসিতে পারে কিন্তু তখন তাহার পরার্কে (উত্তরপদ) লোপ হইবে । কণ্ঠকালঃ ঋষ্যশৃঙ্গঃ ইত্যাদি ।

274. সমবপ্রবিভ্যঃ স্থঃ—সন্, অব, প্র, অথবা বি পূর্বে থাকিলে স্থা ধাতু আত্মনেপদৌ হয় । সন্তিষ্ঠতে ইত্যাদি ।

275. সহ to bear—লট্ সহতে, লিট্ সেহে, লুট্ সহিষ্যতে, লুঙ্ অসহিষ্টে ।

276. সাধ to accomplish—লট্ সাধ্যতি—সাপ্নোতি, লিট্ সসাধ, লুট্ সাংশ্রুতি, লুঙ্ অসাৎসীৎ ।

277. সিধ to succeed—লট্ সিধ্যতি, লিট্ সিষেধ, লুট্ সেংশ্রুতি, লুঙ্ অসিধৎ ।

278. সুপ্ সুপা—সমাসের সূত্র নাই অথচ সমাস হইয়াছে তেমন স্থলে ‘সুপ্ সুপা’ সমাস বলা হয় ।

279. সৃ to produce—লট্ সৃতে, লিট্ সৃষুবে, লুট্ সোশ্রুতে—সবিষ্যতে, লুঙ্ অসোষ্টে—অসবিষ্টে ।

280. স্ to go—লট্ সরতি, লিট্ সসার, লুট্ সরিষ্যতি, লুঙ্ অসারীৎ ।

281. সৃজ to create, to despatch—লট্ সৃজতি—সৃজ্যতে, লিট্ সসর্জ—সসৃজে, লুট্ স্রক্ষ্যতি—তে, লুঙ্ অস্রাক্ষীৎ—অসৃষ্টে ।

282. সেব to serve—লট্ সেবতে, লিট্ সেষেবে, লুট্ সেবিষ্যতে, লুঙ্ অসেবিষ্টে ।

283. স্তম্ভ to paralyse—লট্ স্তম্ভতে—স্তম্ভাতি, লিট্ তস্তম্ভে—তস্তম্ভ, লুট্ স্তম্ভিষ্যতে—তি, লুঙ্ অস্তম্ভিষ্টে—অস্তম্ভীৎ—অস্তম্ভৎ, ক্ত স্তম্ভিত—স্তম্ভ ।

284. স্তু to eulogise—লট্ স্তোতি—স্ততে, লিট্ তুষ্ঠাব—তুষ্ঠুবে, লুট্ স্তোষ্যতি—তে, লুঙ্ অস্তাবীৎ—অস্তোষ্টে ।



285. স্ত to strew—লট্ স্তৃণোতি—স্তৃণুতে, লিট্ তস্তার—তস্তরে, লট্ স্তরিষ্যতি—তে, লুঙ্ অস্তাষীৎ—অস্তরিষ্ট ।

286. স্ত to strew লট্ স্তৃণাতি—স্তৃণীতে, লিট্ তস্তার—তস্তরে, লট্ স্তরিষ্যতি—তে—স্তরীষ্যতি—তে, লুঙ্ অস্তারীৎ—অস্তরিষ্ট—অস্তরীষ্ট—অস্তীষ্ট । ক্ত স্তীর্ণ ।

287. স্থা to stand—লট্ তিষ্ঠতি—তে, লিট্ তস্থৌ—তস্থে, লট্ স্থাশ্রতি—তে, লুঙ্ অস্থাৎ—অস্থিত ।

288. স্না to bathe—লট্ স্নাতি, লিট্ স্ননৌ, লট্ স্নাশ্রতি, লুঙ্ অস্নাসীৎ ।

289. স্পর্ক to challenge—লট্ স্পর্কতে, লিট্ পস্পর্কে, লট্ স্পর্কিষ্যতে, লুঙ্ অস্পর্কিষ্ট ।

290. স্পৃশ to touch—লট্ স্পৃশতি, লিট্ পস্পর্শ, লট্ স্পৃক্ষ্যতি—স্পর্ক্ষ্যতি, লুঙ্ অস্প্রাক্ষীৎ—অস্প্রাক্ষীৎ—অস্পৃক্ষৎ ।

291. স্মৃ to remember—লট্ স্মরতি, লিট্ সস্মার, লট্ স্মরিষ্যতি, লুঙ্ অস্মাষীৎ ।

292. স্বদ to taste—লট্ স্বদতে, লিট্ সস্বদে, লট্ স্বদিষ্যতে, লুঙ্ অস্বদিষ্ট ।

293. স্বঞ্জ to embrace—লট্ স্বজতে, লিট্ সস্বজে—সস্বঞ্জে, লট্ স্বঙ্ক্ষ্যতে, লুঙ্ অস্বঙ্ক্ত । ক্ত স্বক্ত ।

294. স্বপ to recline—লট্ স্বপিতি, লিট্ সুষাপ, লট্ স্বপ্যতি, লুঙ্ অস্বাপ্সীৎ । সুপ্ত ।

295. স্মো জ্ঞাতাবান্মানি স্বং ত্রিষ্বাত্মীয়ে স্মোহস্ত্রিয়াং ধনে—স্ব শব্দ জ্ঞাতি অর্থে পুংলিঙ্গ, আত্মা ( self ) অর্থে ক্লীবলিঙ্গ, নিজ অর্থে বিশেষ্য-লিঙ্গ, ধন অর্থে পুংলিঙ্গ ও ক্লীবলিঙ্গ । কেহ কেহ অর্থ করেন—জ্ঞাতি ও আত্মা অর্থে পুংলিঙ্গ ইত্যাদি ।

296. হন্ to kill, to strike—লট্ হন্তি, লিট্ জঘান, লট্ হনিষ্যতি, লুঙ্ অবধীৎ ।

297. হস to laugh—লট্ হসতি, লিট্ জহাস, লট্ হসিষ্যতি, লুঙ্ অহসীৎ ।



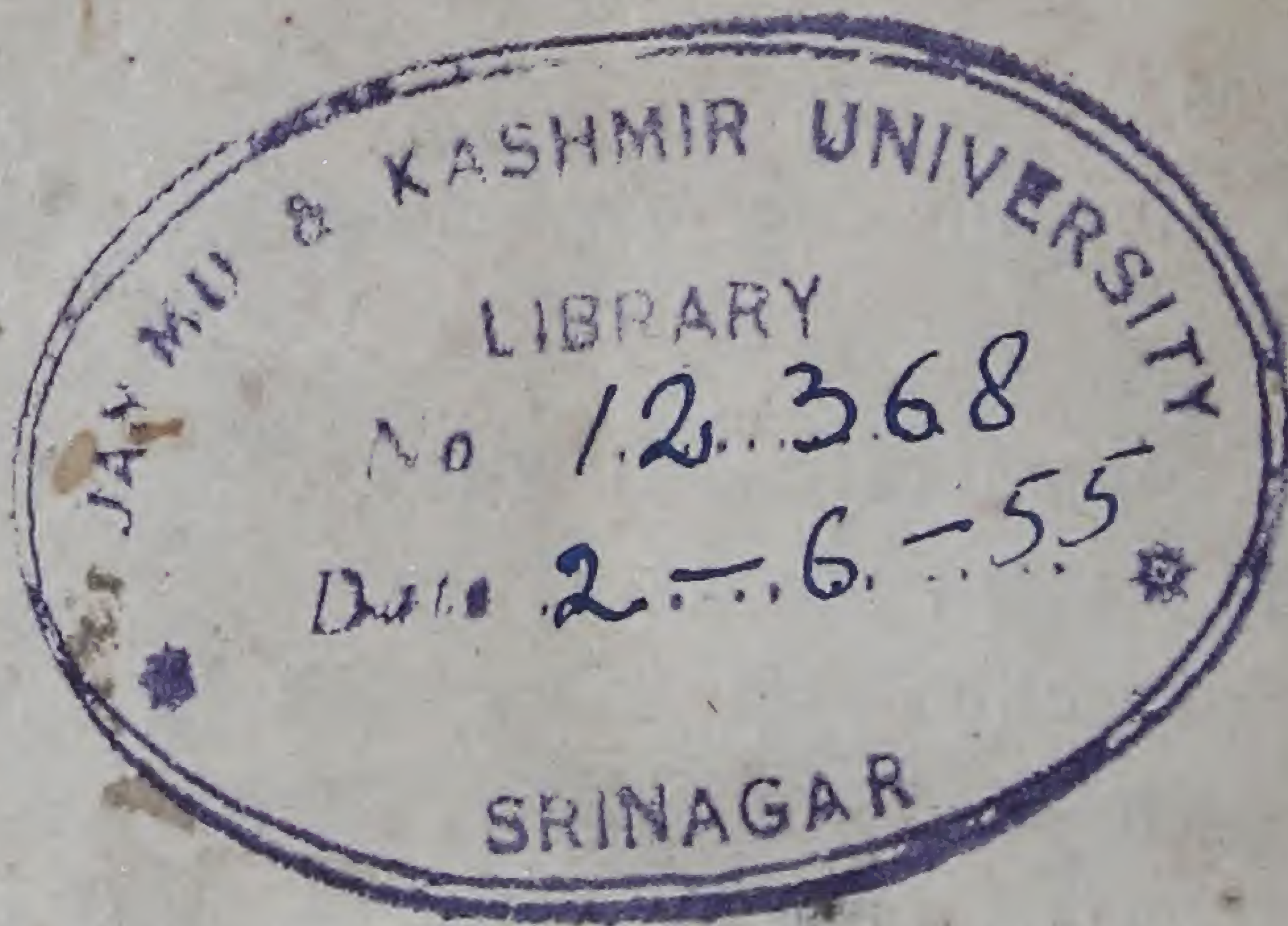
298. হ্র to carry—লট্ হরতি—তে, লিট্ জহার—জহে, লট্ হরিষ্যতি—তে, লুঙ্ অহাষীৎ—অহত ।

299. হ্রকোরণ্তরশ্রাম্—হ্র ও ক্ ধাতুর অণিজন্তকালের কৰ্ত্তা গিজন্তকালে বিকল্পে কর্ম হয় । স করোতি, তেন তং বা কারয়তি ।

300. হ্রাদ to rejoice—লট্ হ্রাদতে, লিট্ জহ্রাদে, লট্ হ্রাদিষ্যতে, লুঙ্ অহ্রাদিষ্টে ।

301. হ্রে to summon, to defy—লট্ হ্রয়তি—তে, লিট্ জুহাব—জুহবে, লট্ হ্রাণ্ডতি—তে, লুঙ্ অহ্রৎ—অহত—অহ্রাস্ত, ভু হুত ।

THE END.









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